

Kine WEEKLY

The Menace
of
GRADING

See page 3.

THE MOST EXHILARATING MOMENT EVER SCREENED!



No love scene ever gave an audience such pleasure ...

No chase sequence ever made them want to cheer so wildly ...

No climax ever came with such a thrill of satisfaction ...

As this, the death of Heydrich the Butcher in M-G-M's electrifying drama—

"Hitler's Madman"

with PATRICIA MORISON · JOHN CARRADINE · ALAN CURTIS
DIRECTED BY DOUGLAS SIRK · PRODUCED BY SEYMOUR NEBENZAHL

Paramount's

GREAT ADVENTURE ROMANCE

"FIVE GRAVES TO CAIRO" TERRIFIC ENTERTAINMENT!

THE CRITICS... ERNEST BETTS • ANTHONY GIBBS
ELSPETH GRANT • EWART HODGSON • C.A. LEJEUNE
P.L. MANNOCK • MOORE RAYMOND • PAUL TABOR
REG. WHITLEY • LIONEL WILLIAMS • A.E. WILSON

AGREE! AND SAY OF

ERICH VON **STROHEIM** as **Rommel**

BRILLIANT!

SUPERB!

MAGNETIC!

OUTSTANDING!



FIRST RATE!

MAGNIFICENT!

EXCELLENT!

TRIUMPHANT!

MUST BE SEEN!

KINEMATOGRAPH WEEKLY

No 1,892.

Thursday, July 22, 1943.

Vol. 317

The BIGGER the
feature—the more
IMPORTANT the short—
A "DISNEY"
EVERYTIME!

GRADING THREAT TO INDEPENDENTS

Government Intervention may be Invited

and H.C. HALF-YEARLY REPORT

GRADING of films was principally directed against the Independent exhibitors, declared A. J. Gale at the half-yearly meeting of the London and Home Counties Branch. Unless exhibitors fight with that unity of purpose which defeated the 1938 attempt to introduce the grading of films, the present K.R.S. attempt to resuscitate the policy will succeed.

Grading meant increased film hire everywhere; the elimination of flat bookings; percentages for Sunday bookings, second and third runs and children's matinees.

WORLD CIRCUIT FOR WARNERS?

Post-War Plan

Plans by Warner Brothers to build a world-wide circuit after the war are understood to be well advanced. Besides the KINE. New York correspondent.

Among foreign theatres reported to have been recently acquired by Warner Bros. is Park Theatre, London. Other acquisitions are Central, Lima, Peru; the Opera House, Cairo; and properties in India upon which to build a circuit.

This move would have the effect of anticipating a scramble for markets in various countries when the war comes.

CHILDREN AT SUNDAY PERFORMANCES

High Court Writ Respondents

Weston-Super-Mare justices and Clerk to the Somerset County Council are the respondents in an action under a writ issued in the High Court regarding exclusion of children from cinemas on Sundays. The C.E.A. holds that the condition to be imposed at Weston-Super-Mare and elsewhere is *ultra vires* and unlawful, and the action is being brought to decide whether or not licensing authorities have power to impose such a condition.

He condemned the apathetic attitude of some exhibitors who argued fairly enough that increased film hire would come out of excess profits and therefore they could afford it now. That was a short-sighted view. After the war there was bound to be a slump in business due to counter attractions and other causes. But the renters, in order to meet exhibitor difficulties would not agree to resume the 1938 principle.

They will never change a system which gets more money out of the exhibitor whether or not he can afford it.

Independents Will Suffer

Mr. Gale emphasised that this proposed grading was not Hollywood's grading, but grading by the K.R.S.; moreover, it ignored the fact that a picture which is a success in London may well be a financial flop in Lancashire, or vice-versa. Yet London and Lancashire will be asked to pay the same for the picture!

Grading was directed principally against the independents, because they are most vulnerable. More than 30 independent circuits, representing 400 cinemas, are being subjected to the new K.R.S. offensive.

50 Per Cent. Revenue Increase

Despite the fact that renters never earned so much revenue from British cinemas as they did to-day they still want to squeeze more from them.

In 1939 Hollywood drew a net sum from this country of £11,500,000. By 1942 that figure had risen to some £17,000,000, and yet that amazing increase did not satisfy the K.R.S.

Government Intervention

A suggestion had been made that the only solution was some form of Government control, which certain exhibitors say they would prefer to the domination of the K.R.S. They might be right, but such a sweeping proposal deserved long and careful study.

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General Council Recommends the "Kine."

THE following recommendation from its Technical Committee was accepted by the General Council of the C.E.A. at its meeting in London on Wednesday, July 14:—

"Your Committee would also draw attention to the excellent technical reports which appear in the Technical Supplement of the KINEMATOGRAPH WEEKLY, and the view was expressed that very often these excellent articles seldom get beyond the manager's desk.

"Your Committee would direct the attention of members who subscribe to the KINEMATOGRAPH WEEKLY the desirability of passing on the Technical Supplement to their projection-room staff."

British Lion's New Record

50 PER CENT. DIVIDEND

British Lion Film Corporation report another record profit for the year to March 31 last. The gross profit on trading amounts to £157,004, compared with £138,130, and the net profit, after allowing for a £12,000 increase in expenses, is up from £50,433 to £56,638.

Dividends are maintained at the maximum of 10 per cent. on the 7½ per cent. participating preference shares and 50 per cent. on the ordinary shares, which leaves the carry forward £1,514 higher at £25,604.

In his annual statement to the shareholders, S. W. Smith, chairman, says that he hopes shareholders will be

Continued on page 18

Compulsory Indian Propaganda

An Indian Government ruling which becomes operative in September requires all cinema programmes, both Indian and foreign, shall contain at least 2,000 feet of Indian propaganda shorts or approved foreign subjects.

With the aim of restricting the use of film stock another Government ruling prohibits films produced in India exceeding 11,000 feet in length.

Exhibitor Quota Anomalies

LONDON BRANCH PROTEST

STRONG dissatisfaction with the position of exhibitors under the Cinematograph Films Act was voiced at the half-yearly meeting of the London and Home Counties Branch C.E.A. on Tuesday.

Coun. A. W. Green said the present situation was ridiculous. The renter was unable to fulfil his quota under the Act: how then was it possible for the exhibitor to fulfil his? The trouble was made worse by the treble quota clause, under which renters received credit which was not related to footage.

Exhibitors had to work on footage and the Board of Trade had met the situation by permitting reissues to be made.

Mr. Green instanced the bad effects which reissues had upon business and the impossibility of many a British film second run at 40 per cent. after one's circuit opposition had played it as a second feature.

A Dangling Sword

It was not enough to say that prosecutions were not undertaken except in a very few instances: it was not just to an exhibitor for him to have the sword of rigid justice dangled above his head, fearing lest it might fall at any minute: the pictures were not on the

Continued on page 5

SPECIAL EDITION

To the Shores of Sicily

BRITISH
MOVIETONE
NEWS

THURSDAY

KINEMATOGRAPH
WEEKLY

EDITORIAL & GENERAL OFFICES

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THE POST-WAR WORLD

BACK in February this year, the KINE. drew public attention to the growing importance of preparing plans for the new conditions which must dominate our lives when the war is over. Entertainment, we pointed out, will figure high in the requirements of the occupied peoples when their countries are freed, and we asked for the co-operation of producers on a national scale and with Government assistance, to make the plans workable.

Now, we learn, a great national movement is in being which aims at organising the ideas of industry in general, on the grand scale, much as we saw the responsibility of our own section of the country's commercial enterprise.

Grouped under the title of the World Trade Alliance, a great and representative body of leaders of various industries, both employers and trade unions, has been working to prepare for the time when we shall be face to face with a new world, one which will demand of us the highest degree of scientific organisation, and where the price of failure will be far more costly than the worst of our slump period thirteen years ago.

The mainspring of the Alliance plan is the insistence on full employment being maintained not only in what we regard as the most advanced manufacturing countries, but all over the world. Only by increasing and improving the standard of life can we set the wheels rolling which will carry us all to a prosperous future, for we must at all costs ensure access to the markets for every kind of produce.

To send our goods to those markets—and entertainment is not the least important of those goods—and to know that they will meet with an unlimited number of buyers all increasing their power to spend, this is surely a plan for post-war development which must appeal to every thinking man.

Long Shots

LONDON and Home Counties had this year a different venue, the Connaught Rooms being chosen as usual, the high-light was the presentation to the immediate past-chairman—this year Coun. A. W. Green, Cecil Bernstein as vice-chairman making the gift.

A FINE spirit of banter entered into the proceedings, Cecil Bernstein reflecting upon the type of gift which earlier chairmen had received. Large silver caskets, and on one occasion a radiogram. But the price of silver and the purchase tax necessitated their being more modest, and presenting to Coun. Green, a silver cigarette box. When it came to his turn, said Mr. Bernstein—well there was always the possibility of a silver pencil.

COUN. GREEN had put in a lot of good work during his year of office and had his own way of calling a meeting to order by saying "Have you heard this one?" Mr. Bernstein looked upon his task that day as a horrible one—having to hand over a gift to his opposition.

THE recipient of the gift was equal to the occasion when responding, saying that he had had a filthy year keeping people like Cecil Bernstein in order. He felt that he thoroughly deserved all that he got from the branch. Seriously, though, he would treasure the gift as a token of the warm friendship made during his year of office.

THE speaker closed upon a witty note, having reference to the sweet course served at the luncheon which lived up to its description of ginger pudding. "There's more ginger in members of the London branch at this moment," he said, "than I have ever known. If they'll go back to a meeting now, they'll do wonders."

THE contiguity of two stories on the front page of last week's KINE. is pointed out in a letter from C. P. Metcalfe, who says that what the President of the Board of Trade has taken steps to prevent in this country—i.e., further acquisitions of theatre properties on a large scale by an existing group—has happened in the case of Hoyt's of Australia.

HE expresses the hope that Mr. Dalton's invitation to Mr. Rank to discuss problems, will lead to the latter's pointing out the possible adverse effect of the Hoyt-Fox transaction on the Australian market for Mr. Rank's British films and urge that endeavours be made to prevent foreigners acquiring interests in Dominion or Colonial kinemas.

JOHAN DAVIS, joint managing director of Odeon Theatres, who underwent an appendix operation this week, is making completely satisfactory progress. All friends will wish him a speedy and complete recovery.

VERY pleased to have Capt. Rex King drop in for a few minutes. After three years in the Near East he tells me he is coming back to civilian life, as he is leaving the Army on the verdict of a medical board. But he has had some fine experiences, especially since he left El Alamein for what turned out to be nearly a record cruise.

AS he has so full an experience of the business, especially of the renting end, I expect I shall soon be able to tell of his appointment to join the forces of one of our distributors. I do not think anything is settled yet, so if any old colleague wants to get in contact, his address is Crawford House, Clarence Road, Bognor Regis.

JUSTICE demands the acknowledgment of a mistake last week in our report of the Hampshire C.E.A. branch meeting. Ald. G. W. A. Wright was represented to have signed the new newsreel contract, but he tells me this is not correct; he is amongst those who have not done so, and I hope this note will clear up any misunderstanding and apparent inconsistency.

A PERSONAL "look-see" at Glebelands undoubtedly has the effect of untying the purse-strings of the visitor. Ernie Blake of Kodak followed recently hard upon Max Milder's heels, and was so impressed at what he saw that he decided to increase his already handsome donation of 25d. for each returned film can to 3d. for a period of at least six months. This means a total increase of £250 for the period to the Kodak contribution to the Trade convalescent home.

ANOTHER £250 has been donated by the well-known processing firm of George Humphries, Ltd., who thus qualify for a vice-governorship. I understand that Randall Terranean has been nominated. So that with the £100 presented by "Tommy" Thompson, to celebrate his 80th birthday, Glebelands has benefited to the extent of £600 from these three sources alone.

THE inseparable association between R. C. Bromhead and the C.T.B.F. reminds one that Trade associations have heartily welcomed the idea placed before them that they should participate in a Trade gathering to compliment R. C. Bromhead on his silver wedding.

THE date proposed will be October 13 to fit in with the C.E.A. General Council meeting, although the actual date of the silver wedding is a few days later on. As there are bound to be more applications for tickets than accommodation, will C.E.A. delegates please apply immediately for tickets? The K.R.S. gave hearty approval to the project at its meeting last Thursday, and the B.F.P.A. at its meeting on July 7.

LAST week's annual meeting of the Cinematograph Trade Benevolent Fund drew more people than I have ever seen at any of its meetings. Indeed, all the resources of the K.R.S. were called upon to provide seating, and Frank Hill appeared at times to be an employee of a repository firm as he produced a chair after chair to accommodate late comers.

A MURMUR of warm appreciation ran round the room when Coun. H. Simpson, President of the C.E.A., rose and handed to R. C. Bromhead a cheque for £100 from Thomas Thompson.

TOMMY FRANK, ever ready to improve the occasion to the advantage of the Fund was commending Thomas Thompson's action to all in his vicinity as an example of what they, too, could do when they reached the ripe old age of eighty.

A JOLLY little evening at Claridges on Wednesday of last week commemorated the fourteenth anniversary of British Movietone News, the first of such gatherings since the outbreak of war. Sir Gordon Craig, Leslie Mitchell, Cecil Burge, Jack Ramsden, Gerald Sanger, Frank Chisnell, Leslie Brittain, Miss Noble and others took part in the after-dinner speaking, Lord Rothermere proposing the toast of F. L. Harley and testifying to the great work being done in the national interest by the staff of Movietone News.

MR. HARLEY, who was supported by 20th Century-Fox executives, spoke from the chair in the natural easy manner which characterises his utterances, paying high tribute to the British Movietone News cameramen with the forces. He recalled the loss of Truman Talley, who had been present at earlier gatherings, and his great pioneers work for Movietone news. R. Sutton Dawes made cheery response on behalf of the 20th-Fox guests.

W. J. GELL is due to leave America this week by air for America where he hopes to transact some big business which will keep him busy in the future. He has a number of contacts in the film world over there, and may be away a couple of months.

ONE of the guests at the South and East Lancashire Branch luncheon at Leigh on Friday was E. H. Edwardes, a co-director of Coun. W. Woolstencroft, on the Leigh Hippodrome board. Mr. Edwardes was one of the pioneers of bus and motor-coach transport and when I first met him, wrote the KINE. Lancashire correspondent, about 20 years ago, he was as he still is—general manager of the Lancashire United Transport Co., Ltd.

I WONDER if he recalls taking part, in the early days of motor coaching, he took a party of newspaper men (of which one Lancs correspondent was one) on a week-end jaunt, and lost numerous pennies at "put and take." Time gentlemen, please, put an end to the prodigality.

THE STROLLER

July 2, 1943

Close-Ups

by
SCREENCOMBER

Crisis News

ASKED for an authoritative statement on the rumour that the East had moved General Keitel to the West Front, Screencomber stated that it was a clear case of the big pot calling the Keitel black. Meanwhile, invasion jitters have spread throughout Wardour; the Furore, in conjunction with Il Duce, of the Farists, has decorated the Street impregnable.

Festive Occasion

to celebrate the twelfth month overschedule of his newest production, "It May Never Appear," "Oversched" Guggleschwartz held a reception for members of the Press.

Speaking in appreciation of Mr. Guggleschwartz's great record, his financial backer, Mr. Floodge, said only was "Oversched" the best and most expensive producer in the country, but he was the most commercially minded, for, in addition to occupying valuable floor space over a period of years, Mr. Guggleschwartz, through his complete inability to budget within a hundred thousand pounds, had saved the company a fortune in E.P.T., and, owing by what he had seen of the picture, when and if the picture ever completed, the company would never have to worry about T. again.

When Mr. Guggleschwartz had moved to England it had been a day for his native Bratislava and for the film Trade of the country. To cheers and the singing of "He's a Jolly Good Fellow" and "It's a Long, Long Unwinding" the party broke

Winkleheim News.

The annual sales convention of the Winkleheim Corporation closed over the week-end. Called the Spirit of 75, the conference attended by Wart disguised as Baba and forty members of sales force, who didn't find it necessary to adopt a disguise.

It was urged that 75 per cent. should not be looked upon as the limit in dealing with exhibitors. The enterprising Winkleheim could occasionally pick up extras as cigarette cases and trinkets, or could break open children's money-box while the exhibitor's back was turned.

With cheers, the gathering sang the Winkleheim Sales Song, "We goes:

Winkleheim our Winkleheim when he isn't doing time will do you good and true; as finds someone to do, the screw until it hurts, their purse and take their shirts the sheets from off their bed, the butter off their bread.

POACHING OF STAFF

S. Wales Member's Protest

B. A. LOBLEY presided over the monthly meeting of the South Wales branch. Amongst those present was Lt.-Col. S. K. Lewis, to whom the chairman extended a warm welcome

A report on the proceedings of the last General Council meeting was given by W. BERRIMAN (Pontypridd).

In regard to the Entertainment Duty the Customs and Excise had been approached and had intimated that they were not prepared to amend the present basis of guarantees.

The Council had agreed to recommend members to show short flashes drawing attention to the work of the National Services Committee. Further, they approved of the showing of a short film advertising Mrs. Churchill's Aid to Russia Collection Day.

Trainees

It was agreed by the branch that the Man-Power Committee (W. Berriman, F. Cam and W. J. Fooks, the secretary) should discuss the technical training of demobilised men with the Ministry of Labour acting as liaison between the authorities and the members

Maintenance

Various complaints had been received of carelessness on the part of renters, transporters, and exhibitors. It was decided that the officers should meet representatives of the K.R.S. and F.T.S. locally to discuss the maintenance and reconditioning of films.

Poaching

A letter was read from an exhibitor complaining that a member of his staff had been engaged by another hall in the town although she was still in his employment. It was decided to reaffirm the previous decision that members should not approach one another's employees or in any way encourage them to leave another exhibitor's employment without first approaching the present employer and obtaining his approval.

It was agreed that the next meeting of the branch be held in September unless the officers decided an earlier meeting was desirable.

RKO-RADIO DEAL WITH DISNEY

RKO-Radio have signed a new agreement with Walt Disney for the continued distribution of short properties. The new deal covers a year's output, with the option of a further year's renewal.

Agreement has also been reached for RKO-Radio to distribute a new feature production entitled "Let's Go Latin," which is intimated as a sensational subject. Disney is also working on a number of full-length features, news of which is expected at a later date.

LONDON'S DISFRANCHISED CHAIRMAN

C.E.A. Branch Seeks to End Anomaly

AT the half-yearly meeting of the London and Home Counties Branch, A. J. Gale in the chair welcomed the officers of the parent association and the representatives of the Kent and Southern Midlands branches, expressing the hope that they would feel themselves that morning as members of the London branch.

A resolution that the retiring chairman of the branch be a delegate to the General Council, proposed from the chair, was objected to by T. France as not being in accordance with the rules of the Association. Mr. Gale suggested the deletion of the words "without election" as a means of meeting Mr. France's main objection, but Mr. France still stood out.

W. R. Fuller, general secretary, intervened at this point to point out that the resolution was only the expression of a pious hope. If a decision were deferred to the annual meeting, as Mr. France had suggested, that would be too late. Many branches had passed similar resolutions, and no harm would be done by passing the resolution.

The meeting then confirmed the resolution with only one dissentient.

The chairman then submitted his half-yearly report.

Coun. A. W. Green said that the report had stressed the maintenance of adequate staff, but they had not been told how to do it. When he gave his chief operator a day off he was surrounded by boys and had to go into the box himself.

Arthur Moss expressed disappointment that Major Gale had followed a fighting speech by throwing up the sponge. T. France referred to the booking of Sunday films and the letter from M-G-M which suggested that rentals would be on a percentage basis.

To this W. R. Fuller replied that a meeting of the Film Rentals Committee would be held shortly and that this matter would be dealt with.

London's Licence Position

Called upon to speak by the Chairman, the National President (Coun. H. Simpson) referred to licensing conditions throughout the country which, he said, were frequently based upon London regulations. In these circumstances, the work of the London branch was most important, and their vigilance meant a great deal to exhibitors in every part of the country. The attitude of the branch on the "Tales of Manhattan" was a valuable one.

Service to All Alike

Coun. Clift, vice-president of the association, invited to speak, referred to a remark in Major Gale's report which suggested that two separate associations might be formed—one for independents and another for circuits. He deprecated any such tendency.

Here Major Gale intervened to say that he did not advocate any such move but had mentioned it.

Coun. Clift said he was glad to hear that. He had been asked why he had allowed his name to be put forward for vice-president. It was because he thought it was his duty. He had large commitments in the industry and he thought it was not fair to let the smaller

Continued at foot of column 4

Continued from page 3

Exhibitor Quota Protest

market to be shown. When the exhibitor's quota was on a low basis of five per cent. and thereabouts, exhibitors screened 30 and 40 per cent.; the pictures were to be had then; to-day they were not.

Exhibitors had fear of prosecution by the Board of Trade on the one hand, and fear of prosecution by the public on the other for obtaining money by false pretences in screening unentertaining reissues.

Is the Act a Farce?

Coun. GREEN moved a resolution that the General Council be urged to approach the Government with a view to amending or suspending the Films Act, which was a farce.

Fuller Protests

W. R. FULLER, General Secretary, protested against the Act being called a farce. It was securing the screening of British films in some districts at a quota as high as 21 per cent. Defaults under the Act this year were roughly a thousand; only 17 prosecutions were recommended, and recommendations did not necessarily lead to cases in the courts.

If Coun. Green would amend his resolution to impress upon the General Council the difficulties in which members found themselves, and urge it to bring those difficulties before the Board of Trade, such a resolution would strengthen the hands of the General Council, which had already made many representations to the Board.

This Coun. Green agreed to do. A Southern Midlands member said it was difficult to get renters to put on paper their inability to supply British films. Inquiries to renters for British films only produced telephone messages in reply, and consequently exhibitors had no documents to prove that they had made attempts to book British films. The amended resolution was agreed to.

PARAMOUNT SALES APPOINTMENTS

H. MERRENE, of the Paramount sales force in Birmingham, has been promoted to the office of branch manager, after ten years' service for the company, in the Birmingham territory.

For Liverpool

J. E. Patton, from head circuit sales department, will be transferred to Paramount's Liverpool branch to "carry on" sales on J. Gillick's territory while the latter is in a nursing home.

Paramount hopes that all exhibitor friends will extend to Mr. Patton the usual courtesies always extended to Mr. Gillick. It is hoped that Mr. Gillick will be sufficiently recovered to be back on his territory by the end of September.

men, as they had in the past, shoulder all the work for others.

If he reached the exalted position of president he would do his utmost for all sections of the industry, for the smallest exhibitor and for the circuit, giving his service for the betterment of the industry.

Grading v. Rentals

Commenting upon the reference to grading in Major Gale's report, Abe Freedman said that important though the grading question was, high rentals was still more important. This branch had in the past fought against high rentals and gave strong support to the Birmingham 40 per cent. resolution. He thought they should tackle the high rentals, which to-day were largely 50 per cent.

The report was adopted on the motion of Cecil Bernstein, seconded by Coun. A. W. Green.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN
THURS., JULY 22, AND WED., JULY 28

Thursday

Escape to Danger (RKO-Radio)

Cambridge Theatre. 10.30 a.m.
Cast: Eric Portman, Ann Dvorak, Karel Stepanek, Ronald Ward, Ronald Adam, Felix Aylmer, Lilly Kann, David Peel, Brefni O'Rourke, Hay Petrie, A. E. Matthews, Charles Victor, George Merritt, Marjorie Rhodes, Anthony Shaw, John Ruddock, Frederick Cooper, Ivor Barnard and Paul Sheridan. **Produced and directed by** Victor Hanbury, Lance Comfort and Mutz Greenbaum.

Re-uniting Eric Portman and Ann Dvorak in a powerful, modern story teeming with adventure and thrilling action with an ingenious plot of the manner in which the Nazis attempt to discover British plans for invading the Continent.

When all their methods prove unavailing, the enemy choose a young British schoolteacher, ostensibly sympathising with the New Order, and resident in Occupied Denmark, to make the journey to Britain as an agent of the Reich.

The girl, in reality the leader of a small group of Danish patriots, willingly undertakes the assignment, believing that she might upset the German scheme by relating the wrong information.

Her motives, unknown to British official sources, bring her under suspicion, and she finds her every move dogged by a strange man whose identity she is unable to discover.

With success almost within her grasp, the girl meets with further difficulties, and it is the way she finally completes her mission, dealing the Nazis a heavy blow, that brings the film to its tense, unusual conclusion.

The Good Fellows (Paramount)

Own Private Theatre. 10.30 a.m.
Cast: Cecil Kellaway, Helen Walker, Mabel Paige, James Brown, Kathleen Lockhart, Diana Hale, Douglas Wood. **Director:** Jo Graham.

A diverting comedy which pokes considerable fun at fraternal organisations, with the central character, a lovable old codger, who neglects his real estate business, and, as a result of his preoccupation with lodge affairs, not only

brings his business to the verge of bankruptcy but also leads his own family into all kinds of difficulties. Cecil Kellaway has the principal part and scores an outstanding hit. Helen Walker is Kellaway's elder daughter in the story, and is romantically teamed with James Brown, former Texas collegiate tennis champion, who made a tremendous success in "Air Force." Mabel Paige, brilliant character actress, has a grand rôle as Kellaway's mother-in-law, and Kathleen Lockhart portrays Kellaway's wife. Seven-year-old Diana Hale has the important juvenile part of the younger daughter. "The Good Fellows" was written as a satire on these fraternal bodies and the men who join them, but the scenario put on kid gloves when they wrote the screenplay. Their humour is gentle, and they picture the lodge boys as the sterling, backbone citizens of small towns, which they undoubtedly are. The intention of the film is to laugh with, not at, the "brothers."

Striptease Lady (United Artists)

Rialto Cinema. 10.45 a.m.
Cast: Barbara Stanwyck, Michael O'Shea, J. Edward Bromberg, Iris Adrian, Gloria Dickson, Victoria Faust, Stephanie Bachelor, Marion Martin. **Director:** William Wellman.

Hunt Stromberg's "Striptease Lady" lavishly combines the rich ingredients of entertainment, mirth and mystery, lovely women and sudden death, in as ingenious a concoction as has ever been devised.

On the night that Dixie Daisy (Barbara Stanwyck) scores a success in her New York debut at Broadway's Old Opera House, now operated as a burlesque theatre by impresario S. B. Foss (J. Edward Bromberg), the police raid the show. Dixie tries to escape, but in the darkness she is seized, and an attempt is made to strangle her.

From this startling opening the story is catapulted into a series of sensational events, culminating in two mysterious murders, on two successive nights.

The whole cast seems to be implicated, but the investigations, which, in spite of its grim purpose has highlights of comedy, leads only to a number of intriguingly elusive trails.

In the mysterious setting of the Old Opera House, at one moment resounding with laughter at the crazy antics

of the burlesque actors, at the next grim with suspense, the story builds up to a towering climax, in which robust passion surges to tremendous action, and an ingenious plot to destroy the whole theatre is finally exposed.

Before the Raid (M-G-M) Own Private Theatre. 11 a.m. and 2.30 p.m.

Crown Films, film unit of the Ministry of Information, have just completed an unusual film showing how the Norwegians resist the Nazis who occupy their country with every means in their power. A story of courage and audacity.

Based on an actual incident, the picture opens on board ships bearing men on a Commando raid to an unnamed destination. As the British soldiers notice a number of Norwegians on board, they can make an easy guess of the country for which they are bound. One of them gets into conversation with the Norwegians and asks for their story. It is told in a series of flashbacks describing how the fishermen of one small Norwegian port were compelled to hand their entire catch to the invading Nazi soldiery to the detriment of the local starving populace. To ensure this, the fleet were escorted by an armed motor-boat which, when well out to sea, is rammed by the converging fishing boats.

At this instant the Norwegians spring overboard and board the escort vessel, where they soon overpower the Nazis. They hoist their flag and set sail for Britain.

Friday

Tanya (Butcher's)

Cambridge Theatre. 2.30 p.m.
Cast: Lubov Orlova, Yevgeny Samoilov, Elena Tyapkina, Vera Zhitkova, Rhina Zelyonaya, Vera Altaiskaya. **Director:** Gregory Alexandrov.

"Tanya," the first Russian musical production to be presented in this country, affords programme bookers a unique opportunity to vary their fare by the introduction of a picture aglow with Russian carnival and song.

The picture tells a modern version of the old favourite, "Cinderella." In this case the heroine is a Russian peasant girl, who surmounts every difficulty with a courage and determination that eventually wins her fame and the love of the prince of her dreams.

Produced in a land long famed for its spirited song and dance, "Tanya" contributes a complete musical production to the British screen in which there is much that is novel. Isaac Dunsyevsky, who wrote the music, is Russia's leading composer of music for the masses, and he invests the production with a wealth of melody that is cheery, charming and inspiring.

Although the distinguished Russian actress and dancer, Lubov Orlova, and her brilliant supporting cast act the production, their speeches and songs are rendered throughout in English. Herbert Marshall, who produced this English version, is also responsible for the translation of the dialogue and lyrics, with Walter Jentzsch as his technical and synchronisation supervisor.

Fredda Brilliant, the rising young Polish actress, speaks and sings for Lubov Orlova, and the music, in the English version, is played by the London Symphony Orchestra.

Mingled with attractive scenes of Russian life are gay skating carnivals and revels 'midst ice and snow.

Monday

Mission to Moscow (Warner)

Warner Theatre. 10 a.m.
Cast: Walter Huston, Ann Harding, George Tobias, Oscar Homolka, Gene Lockhart, Helmut Dantine, Eleanor Parker, Richard Travis, Victor Francen, Frieda Inescort. **Director:** Michael Curtiz.

Very few pictures have aroused the controversy that rages around "Mission to Moscow," and the manner in which kinemas throughout America are cashing in on the terrific publicity promises

to be repeated in Britain. Warner have taken the facts of Ambassador Davies' book, visualised them faithfully, and given them a dramatic force far greater than if any attempt had been made to weave a fictitious plot to the narrative.

Winston Churchill, Stalin, President Roosevelt, Molotov, Litvinov, Von Ribbentrop, Haile Selassie are among the world-famous figures portrayed on the screen with the 190 players who have speaking parts. Events are depicted through the eyes of Ambassador Davies and Ann Harding, from the time they are sent to Russia by President Roosevelt to give a faithful report on the Soviet, its people and its purpose. They move through stirring years, seeing the world degenerate under dictators, vainly warning the peaceable nations of the peril until the awakening comes almost too late.

Tuesday

Rhythm Serenade (Columbia)

Studio One. 10.45 a.m.
Cast: Vera Lynn, with Peter Murray Hill, Julien Mitchell, Charles Victor, Jewell and Wariss. **Director:** Gordon Wellesley.

Anne Martin, her school for evacuees having been closed, plans to join one of the Services, but is persuaded to organise a nursery and so release the women for work.

Searching for suitable premises, she meets John Drover, who, unknown to her, is actually the owner of the big house she wants to lease. John confesses to her that he believes he is panicked when serving at sea and his shipmates down and must find himself in his own way.

Anne learns from John's ex-commander that actually his conduct in the action had been heroic, and when she goes to tell him the truth finds that he has rescued two children from a fire and has at last overcome his fear.

John, feeling himself again, has volunteered for the Merchant Navy and leaves to join his ship. A Nazi plane bombs the oil tanker on which he is serving as radio officer, but he saves the ship by staying at his transmitter and help comes.

My Learned Friend (Ealing Distribution)

Cambridge Theatre. 2.30 p.m.
Cast: Will Hay, Claude Hulbert, Mervyn Johns. **Directors:** Basil Dearden and Will Hay.

Will Hay is a disbarred barrister, Claude Hulbert a qualified but inept colleague. Mervyn Johns, a convict, is out to be revenged on those who got him 15 years for forgery from the judge down to his defence council—Will Hay. Johns plans to do them all, leaving Will to the last as a tit-bit.

Will and Claude try to save those on the list, but fail, despite a series of highly diverting adventures in an End "dive," a mental home, and provincial pantomime. Finally, they plan to prevent Johns from blowing the House of Lords, and only succeed after a hair-raising fight on the face of Big Ben.

'TANYA' PROVINCIAL TRADE SHOWS

Following upon the Trade show "Tanya," Russia's first musical production to reach the British screen, London at the Cambridge Theatre Friday next, July 23, at 2.30 p.m. Butchers will screen the production throughout the provinces as follows:

On Tuesday, July 27, at Scala, Birmingham; Gaumont, Manchester; All these will commence at 10.45 a.m. with exception of Cardiff where the screening commences at 11 a.m.

"Tanya" will be shown at 10.45 a.m. at Regal, Glasgow, Wednesday, July 28, and on Friday, July 30, at Odeon, Sheffield; Hippodrome, Forum, Liverpool, also at 10.45 a.m. each case.



Starring in THE GOOD FELLOWS, Paramount's genial story of the "Fraternity" boys. Cecil Kellaway, Helen Walker and James Brown

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Anti-Nazi!
a War Film!

BUT—

BREAKING ALL
RECORDS!

ALEX. B. KING

TELEPHONE
DOUGLAS 1195-6

TELEGRAMS
"KENAFILM" GLASGOW

ABK/SI:

E. Simon, Esq.,
Messrs RKO Radio Pictures Ltd.
2, 3 & 4, Dean Street,
LONDON. W. 1.

Dear Mr. Simon:

Despite the Summer weather and all other counter-attractions, I am pleased to inform you we did colossal business at La Scala, Glasgow and the Bedford Picture House, Glasgow with your film "HITLER'S CHILDREN". If I had been able to shift pictures, I certainly would have kept this film for another week.

I can recommend this sure-fire winner to any exhibitor with a vacant date in his books.

Yours sincerely,



190, WEST REGENT STREET
GLASGOW, C. 2

July 12th. 1943.

Secure
Date

HITLERS CHILDREN SURPASSED BOX OFFICE

CHILDREN

FELLOW SHOWMEN SAY-

ALL COMMUNICATIONS TO BE ADDRESSED TO REGISTERED OFFICE

Sol. Sheckman

REAL ESTATE
CINEMA AND THEATRE
PROPRIETOR
SS/EP.

REGISTERED OFFICE

*Derby Union Chambers,
12, Westgate Road,
Newcastle-on-Tyne. 1.*

TEL 28082-3 NEWCASTLE

13th July, 1943.

Managing Director
of
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SOLD (SOUTH SHIELDS)
LTD.

E. Simon, Esq.,
General Sales Manager,
R.K.O. Radio Pictures Ltd.,
2, Dean Street, LONDON. W.1.

Dear Ernest,

re "HITLER'S CHILDREN" - ESSOLDO, NEWCASTLE - JULY 5-10.

I am very happy to inform you that the above film had a very successful run at our Essoldo Newcastle last week, thus proving that your selling angle on the film was correct.

I am pleased to say that the box-office takings greatly exceeded my expectations in spite of the outdoor attractions offered by the Corporation on the Town Moor.

I can with confidence recommend this film to my Brother Exhibitors, especially to those who like myself are doubtful or booking films dealing with Nazi themes.

With kindest regards and best wishes,
Yours sincerely,

Sol.
Managing Director.

ATIONS AT ALL HOUSES = DONALD ABERDEEN +

Record Presentation to Past President

TOMMY THOMPSON'S BIRTHDAY GIFT TO C.T.B.F.

A RECORD presentation to W. J. Speakman, the immediate past president, was made at the last meeting of the General Council, which also accepted with gratitude on behalf of the C.T.B.F. a cheque for £100 from Thomas Thompson in celebration of his 80th birthday and as a mark of appreciation of the many favours he had enjoyed during his long association with the C.E.A.

The presentation to Mr. Speakman was made by Cr. H. Simpson, the President.

Members would be pleased to know, he said, that the amount was a record one for any of these presidential presentations. He would not be expected to speak about Mr. Speakman's qualifications, and he was sure Mr. Speakman would not wish it, so he would formally present, on the Council's behalf, a certificate for 3 per cent. Savings Bonds to the immediate past president.

MR. SPEAKMAN, in extending his thanks, stated that the presentation did not come as a surprise because in past years he had collected himself for another past president. He was much gratified that the amount had established a record, but he felt this reflected more to the credit of the collector than the actual recipient, and he would like to thank Captain Cliff for his very great efforts on his behalf. Members might as well

be let into a secret: Captain Cliff had not confined his efforts to the members of the Council, he had even buttonholed his daughter for a subscription. When he had been asked what he would like by way of a presentation he felt that instead of buying something now he would have this Bond for the time being and later buy something for the home which would remind his wife of the wonderful time she had while he was president.

Thomas Thompson's Gift

It was reported that a telegram of congratulations had been sent to Thomas Thompson on the celebration of his 80th birthday, and a letter, which was read, expressing his sincere appreciation and thanks had been received.

W. CARR informed the meeting that a very pleasant duty had been delegated to him by Mr. Thompson, who had written in the following terms:—

"I would like to celebrate the event of my 80th birthday in a more tangible

Continued at foot of column 3



King Haakon of Norway attended the Royal Gala Premiere of 20th Century-Fox's picturisation of John Steinbeck's *THE MOON IS DOWN* at the Tivoli. Here he is seen with Francis L. Harley (left) and Leslie Farrow

RESERVATION OF PRODUCT

Max Milder Explains Warner Attitude

A reply to the representations made by last month's General Council to Max Milder, managing director of Warner Bros., protesting against the alleged reservation of films. Mr. Milder's explanation, which was accepted by the C.E.A., was as follows:—

"For your information, al-

form, and I am therefore enclosing my cheque for £100 for the benefit of the Cinematograph Trade Benevolent Fund, and I shall be glad if you will ask our chairman to hand this over to the President of the Association at the next meeting of the General Council as a mark of my appreciation and thanks for the many favours which I have enjoyed during my long association with the C.E.A."

Mr. Carr was sure that those present would wish him to convey to Mr. Thompson, not forgetting Mrs. Thompson, very sincere good wishes for their future happiness.

Letters of thanks for congratulations on the honour bestowed on them by His Majesty the King from J. Beddington, of the Ministry of Information, and Coun. H. P. E. Mears were also noted.

Entertainments Duty Bonds

A reply from the Customs and Excise to the request that the Entertainments Duty Bond should remain unchanged, was read. The Customs and Excise stated that their experience over many years had shown the necessity for this basis of assessment and new bonds were only required when the total duty liability in four-weekly periods was substantially in excess of the bond, but each case would be carefully examined before a new bond was required.

B. T. DAVIS's objection was that after all these years the Trade should be treated differently from other trades, which was a reflection on its financial standing.

"Cinema Day," 1943

T. FRANCE moved, F. W. MORRISON seconded, and it was agreed that "Cinema Day," 1943, be held on October 18.

New Members

Twenty-six new members were balloted for and enrolled.

Date of Next Meeting

It was agreed that the next meeting be held in London on September 8.

though we released 48 pictures in the season 1941-42, our company only produced 30 during that year. Furthermore, for the first two months of the 1942-43 season we continued releasing approximately one picture a week, whereas our company has only produced 18 pictures this year. You can readily realise that we could not continue on this basis without leaving ourselves high and dry, and so, to offset the shortage which already is making itself felt, we have had to readjust our policy.

"It is true that we have a few pictures on hand, but until our new product starts coming in the few pictures we have will have to be spread over a period of several months. We cannot avoid the transitional period, which leaves us short of releases.

"If we put out now the pictures we have here, we are only postponing the inevitable period of shortage, and I am only endeavouring to use good judgment by curtailing our present releases, so that from September on we will be in a position to release two pictures a month.

"Based on the 18 pictures from America for this season and the 24 for next year, I think Warner's can, starting in September, be relied upon to regularly release two films monthly. But in order to stabilise our position we must go slow in the interim.

"It is unfortunate, and no one is more sorry about it than myself, but as we cannot avoid such a condition, either now or later, I prefer to face it now, and then, after we have regularised our position, get into stride later."

Further information had also come to hand, the report added, that of the two British films it had not been realised that people wanted them particularly. One was now bookable, and the second would be available shortly.

H. HOPKINS was very pleased that Warner Bros. had realised that they had created a serious situation, and it had meant that more films had been released. He was also very pleased to see that the complaint had brought forth a most courteous reply.

Pleading guilty to a charge of assaulting George Kirby, assistant manager of the Castle, Homerton, by striking him on the face and head with his fists, David William Brett, 25-year-old labourer, of Shoreditch, was fined 40s. and ordered to pay the doctor's fee of 15s. at North London Police Court.



"Escape to Danger"



Sunday Solo Bookings

NUMBER LIMITED, SAYS ECKMAN

A LETTER from Sam Eckman, M.G.M. chief, to R. Fuller, General Secretary C.E.A., on the subject of Sunday solo bookings was embodied in the report of the Film Rentals Committee to the General Council last week.

Mr. Eckman pointed out the films which his company supply in serviceable condition were limited, both as to number and number.

He asked you please inform your members, better than that we have a sufficient number of serviceable copies which will allow us to continue Sunday solo bookings for a limited time on a limited

explanation of this statement, but me to say that it is only our own members who can be serviced in this way. In fact, it was the emphasis by members of your committee that we were handicapping those exhibitors that deal with us that prompts me to make this decision. Otherwise, I assure you that it would not have been made affirmatively because the reasons which I have expressed regarding the inadvisability of this policy have remained unaltered.

Further explanation, and so that there will be no misunderstanding, I inform you and your members that the number of copies available will not be the reinstatement of this policy on the same scale as existed before it was abandoned.

Moreover, when the present supply of serviceable copies will be exhausted it is at this time as if this reinstatement policy will have to be abandoned more.

Have never forgotten statements by your members and especially our immediate past-President, Mr. Eckman, that the plan which we presented to the Board of Trade on the subject of the reduction in raw stock, which was approved by them, should affect smaller exhibitors or later. In other words, there should be a sufficient number of copies despite reduction in number to take care of exhibitors. That, as explained in our friendly discussion, cannot be done if Sunday solo bookings are continued on these subjects affected by reduction in raw stock.

The time being at least the plan in the letter overcomes existing difficulties. May I, before concluding, thank your members for the kind display during our talk. It is which is always welcome in preference to other methods.

Sincerely yours,
S. ECKMAN, JUN."



James Mason and Margaret Lockwood in the Gainsborough picture *THE MAN IN GREY* (G.F.D.) reviewed in this issue

£187,000 FOR RED CROSS

C.E.A. Interim Report

Figures of collections in cinemas for the Duke of Gloucester's Red Cross and St. John Fund were given to the General Council of the C.E.A. last week.

Receipts to July 7 from collections in England and Wales total £186,911. In addition to this amount two further weeks' receipts are to come in from this area. The Scottish Branch is making special arrangements for an Autumn Campaign for this cause, and has set itself the target of £50,000.

The Northern Ireland Section is collecting for its Governor's Fund, the proceeds of which will be passed to the Prisoners of War Parcels Fund.

The C.E.A. Committee has received a very appreciative letter from Lord Iliffe regarding the part played by cinemas in helping the Red Cross and St. John Funds.

Aid to Russia

Mrs. Churchill has requested the showing of a short trailer advertising a Flag Day for her Aid to Russia Fund, which will take place in the Metropolitan area on August 24 and in other parts of England and Wales on or about the same date. The C.E.A. General Council recommends that every assistance be given her. Trailers will come from National Screen Service.

C.E.A. AND EX-SERVICE MEN

Will Co-operate in Government Scheme

Employment of disabled and ex-service men in cinemas discussed in a paragraph of C.E.A. General Purposes Committee report.

In the announcement of a plan for civilian employment by the Minister of Pensions, the C.E.A. asked for Mr. Ernest Bevin, who, through the Ministry of Labour, administers the scheme in regional areas.

Proposed Procedure

Mr. Bevin informed the Association that the Minister of Labour would be pleased to make available its Training and Rehabilitation Officer of disabled people in order to explain any particulars and

to give information as to the men available.

Thereupon the committee suggested that branches should form small committees to get into touch with the officer who can be contacted through the principal employment exchange. If there is any difficulty in establishing contact a letter to the General Secretary will bring about an appointment in the district.

The scheme includes the provision of men for jobs such as assistant manager where training can run concurrently with employment, and it is also probable that there will be a number of men with some kind of technical experience whom it may be possible to train as projectionists.

REVALUATION RAMP MAY BE CHALLENGED

E.P.D. as a Deduction from Profits

TEST CASE URGED

AN allegation that a serious ramp was going on up and down the country, of which the cinema was the target, was made by J. J. McCracken before the General Council of the C.E.A. when supporting a resolution of the South and East Lanes branch dealing with re-valuation of cinemas for rating purposes. He alleged that the National Exchequer was being robbed by rating demands. Particular attention was given to the treatment of E.P.D., which, it was contended, should be treated, as in the case of the old E.P.T., as a deduction from profits to ascertain rents. The General Council has decided to settle this point, and, if necessary, institute a test case in the courts.

With the President's permission, said Mr. McCracken, he would speak in a general way to see if a form of approach could be devised to pursue this matter with determination.

The people who were operating this ramp were the various local authorities who had given instructions to their rating valuers to re-assess cinema properties. The only reason he could deduce for this special treatment being meted out to cinema proprietors was that they must consider they were easy marks and offer little resistance.

Income Figures Supplied

The basis of a rating valuation was the amount of rent that a property would command in the open market, and this, he would add, did not include contents. Valuers had been asking for figures of income from the exhibitors, and in a great many cases these have been supplied. Even if one engaged a valuer to deal with the Rating Valuer, the valuer so engaged asked for such figures and endeavoured to arrange a settlement or agree an increase in the light of such knowledge. It was known to all that cinema business had increased greatly from pre-war dimensions, but it was also known through taxation that it could not retain such increased profits. This increase had to be paid to the Chancellor of the Exchequer in the form of Excess Profits Tax.

If a person were prepared to pay an increased rent he would only do so if he were able to obtain and retain an increased profit, yet the Excess Profits Tax had been devised to prevent that in so far that all such increased profits were paid to the National Exchequer for the prosecution of the war.

Therefore, these additional demands that were being made on exhibitors all over the country were deliberately taking money from the National Exchequer and out of the funds that were part of the sinews of war.

Exhibitor Hardships

As far as exhibitors were concerned the real hardship would come when this war was over. These increased assessments would remain when business had returned to normal pre-war standards. Any reductions that might be obtained would not be on such a large scale as the present increases. Authorities were most reluctant to let go what they had got their hands on.

Mr. McCracken understood that the Association's Rating Department felt the pre-war standard would have to be taken into consideration. He had not

yet heard of the pre-war standard being mentioned in any shape or form by the rating valuers with whom he had come into contact.

Counsel's Opinion

Counsel's opinion, about which the Association had been notified, points out that there was a decision binding on Assessment Committees and Quarter Sessions that the old E.P.D. must be treated as a deduction from profits to ascertain rent, and counsel saw no relevant distinction between the two taxes, that is between E.P.D. and E.P.T.

This was the case of the Port of London Authority v. Orsett Union (1919), and the Union did not challenge this decision.

If his remarks found any support from the General Council, Mr. McCracken would suggest:—

"That this important matter be referred to the Legal, Finance and Parliamentary Committee for investigation with a determination to pursue it to finality and if necessary to recommend to the General Council that a test case should be made if such could be arranged on the point that E.P.T. should be a charge before arriving at the profits."

Test Case Advocated

C. CHAPCHASE felt he had not much to say in view of the altered resolution which, as circulated on the agenda, referred to the validity or otherwise of Assessment Committees. Of course, there was no question of validity; they had the right as had exhibitors to put forward any proposals for increasing or decreasing rating assessments, and the Chancellor of the Exchequer would have no standing in the matter. He had sympathy with the underlying idea of the proposal, but was afraid, if carried out, it could only result in waste of time to all parties.

Mr. McCracken considered that the core of his remarks which he wished to nail was that part of counsel's opinion in respect of E.P.T. and whether counsel set any relevant distinction between E.P.T. and E.P.D. He felt that a test should be made by some member whether the local authority would allow E.P.T. as a charge before trying to arrive at increased rental.

The resolution was put and carried.

National Savings Trailer

The C.E.A. General Council also approved a request from the National Savings Committee that screen facilities should be given for showing a short trailer of about 50 ft. each week. The very valuable service which the National Savings Committee renders the country and its present need for the publicity which is available through the cinemas was a factor in the favourable decision reached. The film stock does not come out of the film Trade's allocation.

GENERAL PURPOSES AS PLANNING COMMITTEE

"Amended Plan will make for Efficiency"

A DECISION that the C.E.A. General Purposes Committee should sit as a Planning Committee and have powers to co-opt additional members to that committee was reached at the C.E.A. General Council meeting last week by 38 votes to 12. This Planning Committee now takes the place of the proposed Policy and Liaison Committee.

The General Purposes Committee's report which was before the General Council read as follows:

Your committee spent a good deal of time considering replies from the branches as to the constitution of the proposed "Policy and Liaison Committee." Attention was drawn to the fact that the invitation of the views of the branches as to whether the President could occupy the chair of the proposed committee was out of order as rule VII, Clause 2, states that the

President, and in his absence, the Vice-President, shall take the chair and preside at all meetings of the Association or Council, and failing either a chairman shall be elected by the members present."

It was also pointed out that there was a rule of the General Council that the officers are automatically members of every committee, and that until this rule was altered, for which notice would have to be given, the officers would in any way be added automatically.

On one point there was general agreement, that the title of the committee as "Policy and Liaison" had raised many doubts, even some criticism, and there was unanimous agreement that its title should be altered to "Planning Committee." This alteration your committee accordingly recommends.

In regard to the constitution the divergence of opinion expressed through the branches naturally found expression at the General Purposes Committee. A proposition was put up for a small committee to which objection was raised, but the matter did not go to the vote as a suggestion for a different committee was substituted. . . . Ultimately, by a majority vote of 11 to 8, it was agreed that the General Purposes Committee should be the committee to function as the "Planning Committee." When that decision had been made it was pointed out that the usual effect of a vote like that was rediscussion at the General Council and a reference back. So, accordingly, an appeal was made that on the substantive resolution an endeavour should be made to secure unanimity.

Finally, your committee agreed to a unanimous recommendation to the Council that the "Planning Committee" should be constituted by the General Purposes Committee and that when sitting as a "Planning Committee" the General Purposes Committee should have powers to co-opt additional members. This would enable the committee to co-opt members of the General Council, such as Mr. Metcalfe and Mr. Green, who are not members of the General Purposes Committee. Assurances were given that special time would be found for the meetings of the "Planning Committee."

It was, furthermore, indicated that in order to expedite work, one or possibly more sub-committees would be formed.

C. P. Metcalfe's Aim

Introducing the subject, C. P. METCALFE stated that he had proposed a committee be elected from the General Council consisting of 8 or 9 members to function under a chairman apart from the President of the Association.

The PRESIDENT called attention to the fact that a chairman, apart

from the President of the Association, was, according to rule, out of order.

NORMAN HART, C.E.A. solicitor, on being called upon, confirmed the ruling of the President.

Mr. METCALFE continued that, much against his will, he had at the meeting yesterday altered his resolution to be that the Planning Committee should consist of the five officers and seven members of the General Council. He had also at the meeting yesterday, in view of the discussions which had taken place with the branches suggested, in order to arrive at a compromise, the officers—who again, according to rule, were bound to be on the committee—two circuit representatives and seven others, but he had felt in doing this it was to meet the views of branches and it would make a very cumbersome committee. His sole object had been to facilitate discussion and expedite proceedings of this committee by making it as small as possible.

Bow and Arrow Technique

Some of these big committees were very slow, and instead of acting with bows and arrows it was now the time for a panzer division to speed up decisions. The president and officers were too busy on the two days of the month when meetings took place, and if this were an independent committee it would carry on in their absence. He did not propose that it should take executive action, but make its reports to the General Council for adoption or otherwise. He was sure that if this committee were adopted its efficiency would be felt and that further consideration should be given to making it as small as possible.

The PRESIDENT asked whether Mr. Metcalfe intended his proposed seven members to include the circuits and four others.

Mr. METCALFE thought any seven members of the General Council, whether independents or circuits, were suitable.

C. CHURCHASE seconded the proposal and thought it important that the committee should be composed of men not immersed in other activities.

Llew. Edwards' Maiden Speech

LLEWELYN EDWARDS, making his first speech as a delegate, said he was surprised at the setting up of this committee. He felt that the General Council in the past had been one of those to which all questions could be submitted. If a truly representative committee were going to be set up, surely, in view of the General Purposes Committee being one composed of a member from each branch, it was representative, and he felt that this was the proper procedure to adopt.

Leisure and Experience

COUN. A. W. GREEN wanted to stress the point that this committee should be formed by men, not districts; men with qualifications to serve on it.

A. S. MOSS voiced the opinion that the committee was necessary for research and thinking ahead for the post-war period and agreed it should be confined to members of the Industry, firstly, who had the time to spare, secondly, men of experience in the Industry in every direction in all parts of the country and with varied knowledge. With regard to the question of chairmanship, he thought Mr. Metcalfe was right.



Red Skelton frolics with his hours in a fantasy sequence of DU BARRY WAS A LADY (M-G-M) reviewed in this issue

Amended Plan Approved

The PRESIDENT stated that it had been found from the branches that they definitely preferred the General Purposes Committee to administer this particular committee. If the paragraph were read again they would see that it provided almost everything that Mr. Metcalfe required, inasmuch as it could add to the composition of the committee, and assurances had been given for time to be given; it covered all points.

He formally moved from the chair as an amendment to Mr. Metcalfe's proposition, the General Purposes Committee's report as above.

L. G. HILL said that last month he was 100 per cent. with Mr. Metcalfe in that a small committee was needed to do the planning ahead and have nothing to do with the ordinary business of the Association, and he agreed 100 per cent. that the committee should have power to give a minority report. It was not wanted that the committee should be official-ridden; that the circuits should form an overriding opinion; nor that the independents should do likewise. The officers were bound by rule to be on the committee, and no one would suggest that the circuits should be eliminated from such a committee. It would be as well to take the lesser evil, and, as the General Purposes was representative of every branch and only slightly in excess of the committee suggested yesterday, it would be best to adopt its suggestion and work, to put Mr. Metcalfe's idea into practice.

The amendment was carried by 38 votes to 12.

KENT CLOCKS IN

The Kent Branch C.E.A. has presented to the C.E.A. Committee room an electric clock. The General Purposes Committee, acknowledging the gift, expresses, through the General Council, its great appreciation, especially as the gift was spontaneous. The Committee places on record the action is also unique as it cannot remember any previous occasion on which a branch has made a similar present.



"Desert Victory" Service Bookings

SATISFACTORILY ARRANGED

THE dissatisfaction which arose among exhibitors regarding the screening of "Desert Victory" to Service units before commercial exploitation has been the subject of negotiation between C.E.A. officers and representatives of the M. of I., the Army, Navy and Air Forces.

Following the meeting between the above representatives a letter embodying points of agreement was sent by Jack Beddington (M. of I. Films Division) to Mr. Fuller as follows:—

We recommend to the Services that they should not arrange special showings of these films for ancillary purposes, such as Home Guard, A.T.C. Squadrons, Sea Cadets, until the film has been shown commercially in the local cinema or it has been established that the local cinema will not be showing the film commercially.

We will ask the commercial exhibitors to examine complaints from exhibitors and to recommend to us a satisfactory composition of the contract where, in their opinion, an exhibitor's commercial showing has been seriously prejudiced by a showing arranged by the Services.

A further letter from Mr. Beddington stated that the War Office had issued instructions to Home Guard, A.T.C. Squadrons, and other units to show "Desert Victory" within two miles of a public exhibition of films, and that the cinema shall be restricted only to personnel and to officers of the Home Guard whose attendance is considered desirable.

Exhibition to the Home Guard will be the exception of the place where the above will not take place until after two miles of public cinema has been shown commercially exhibition of the film.

The General Purposes Committee regards this as a satisfactory conclusion to the difficulty.

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These representations to the Hays organisation follow a similar request to the British Film Producers' Association, which had refused saying that the views of the C.E.A. had been noted.

In the general Council's letter to Hays it is admitted that it is inevitable that during war time the Film Industry, which can never avoid presenting the background of the conditions under which we live, must bring within purview a number of war films. It is inevitably, however, has its.

In previous wars the film has given us some interesting backgrounds as to the conditions under which our troops were fighting in other countries, but in Great Britain we have learned for the first time for about three centuries of the realities of war.

In consequence, relief and escape from what they have experienced in the past which they are undergoing, fortunately to a lesser degree, in the present. In your country war is not brought home as it is over here, but your films still constitute the major part of what we have to show to our people. Accordingly, at the meeting of our General Council the following resolution was passed unanimously:—

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Quite a considerable portion of our films today consist of men in uniform, and perhaps you will appreciate they have thrust upon them during wartime everything that they want to know about war, and when a little more comes at night the last thing they want to see is more war on the screen.

No doubt a more and more of your films will go into uniform you will find exactly the same ideas running through your country, so that if you step up a little in advance, both in content and in quality, will be very



Simone Simon and Dennis O'Keefe in TAHITI HONEY (Br. Lion) reviewed in this issue

C.E.A. REPRESENTATIONS TO BOARD OF TRADE

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"The renters, operating through the Kinematograph Renters' Society, have now selected for discriminatory treatment a number of our members who have for years been accustomed to book all films at flat rates. It has been intimated to these members that in future they will only be permitted to book films on the following basis:—

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"Another edict of the renters requires that the pictures at present graded 'A' shall be booked as a condition of booking the grade 'B' films, otherwise it would be possible for kinemas to operate successfully on 'B' films, and the renter's film hire squeeze would be defeated as the 'A' films could be left on his hands.

"Flat rentals have steadily increased during the war years. No complaint is made concerning increases due to war conditions. The objection is to alteration during war time of accepted trading conditions of many years standing for no other purpose than to increase the film hire which the renter collects."

This had elicited the reply that the matter was receiving attention.

EXHIBITORS WILL COMBINE TO ATTACK GRADING

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THE decision of the Hays office that the C.E.A. complaint concerning the grading policy of renters is a matter for the individual companies was described at last week's General Council as demonstrating the collusion that existed between the various American companies.

A united exhibitor front is being formed to combat the monopoly which the action of the K.R.S. threatened to create. With this end in view consultations are to be instituted with J. Arthur Rank, and the matter is to be taken up with the K.R.S. and the Board of Trade.

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Representations were also made to the Board of Trade and had been acknowledged. [A copy of the General Secretary's letter follows at the end of this report. Ed.]

Disgusted Delegates

After the various cables had been read to the General Council,

Coun. A. W. GREEN said he felt more convinced than ever that the Association was being treated like office boys. He felt disgusted with these replies. He was glad to hear that the Board of Trade had been informed of the position, and he hoped it would be reaffirmed that it was not the way the Association should be treated.

L. G. HILL thought these replies demonstrated the collusion between the various American companies and laid the onus of responsibility upon their English representatives. In this way the C.E.A.'s position was strengthened in that they could now deal with these representatives directly. The General Secretary's letter to the Board of Trade was a masterpiece and obviously the Board of Trade were awaiting the next move which should be taken quickly on the Association's part. The renters should be attacked through the Board of Trade.

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"This branch views with satisfaction the steps taken by the General Council so far in dealing with the breach of the undertaking given by the renters to discontinue the grading of films and commends in every way the Council's action in cabling the producers in America, and bringing the matter to the attention of the Board of Trade. This branch urges that the Council continue their efforts to press the K.R.S. to revert to pre-war conditions of booking."

No fewer than 400 kinemas were concerned with the K.R.S. change of policy, and his branch were grateful for the General Council's efforts, and now every effort should be made to persuade the

K.R.S. to revert to pre-war methods of trading.

A Constructive Resolution

J. POLLARD said that for the past ten years there had been a failure to obtain proper basic standards of dealing between exhibitors and renters, and in view of the enormous amount of publicity given to the question of monopolies, particularly in the national Press during the past two or three days, could this opportunity not be seized to try to settle once and for all some proper basis of trading with the K.R.S. and this Association.

They seemed to be always at one another's throats. Exhibitors could not take everything out of industry without putting something back. Renters were in much the same position.

No doubt Mr. Rank would have gained certain inside information by his contact with the President of the Board of Trade, and Mr. Pollard would go so far as to move:—

"That the officers make contact immediately with Mr. Rank and see what can be done with regard to some proper basis of understanding being reached."

He felt that a man of Mr. Rank's standing and of his interests would be out for the best interest of the Trade generally, and if the Association could go forward with circuits and independents altogether something might be accomplished.

K.R.S. "Monopoly" Attached

W. CARR, in seconding the resolution, thought it would be a very useful thing if the Association could collaborate with Mr. Rank. Mr. Dalton had exacted a promise that Mr. Rank would not create a monopoly; therefore it would be fitting that the Association with Mr. Rank should extract a promise, in turn, that the K.R.S. would not create a monopoly.

D. C. WALLS thought the matter should be dealt with by direct contact with the Board of Trade in the first instance.

A. S. MOSS was also of the opinion that this film hire question should be dealt with by the Film Rentals Committee going direct to the Board of Trade so that representations could be made against the American film monopoly, and he proposed:—

"That this matter be referred back to the Film Rentals Committee with instructions to take the matter up with the K.R.S. and the Board of Trade."

C.E.A. and Circuits United

The GENERAL SECRETARY suggested that if Mr. Pollard's resolution and the amendment were coupled together it would achieve a very, very valuable point. By adopting Mr. Pollard's motion it would be indicating to the world that on this matter the C.E.A. and Mr. Rank stood firmly together.

T. FRANCIS hoped that in addition to Mr. Rank, the chairman and managing director of the other big circuits would be approached.

It was agreed to adopt Mr. Pollard's resolution with the addition of the amendment put forward by Mr. Moss.

Continued in col. 2.

Escape to Danger

GENERAL PURPOSES AS PLANNING COMMITTEE

"Amended Plan will make for Efficiency"

A DECISION that the C.E.A. General Purposes Committee should sit as a Planning Committee and have powers to co-opt additional members to that committee was reached at the C.E.A. General Council meeting last week by 38 votes to 12. This Planning Committee now takes the place of the proposed Policy and Liaison Committee.

The General Purposes Committee's report which was before the General Council read as follows:

Your committee spent a good deal of time considering replies from the branches as to the constitution of the proposed "Policy and Liaison Committee." Attention was drawn to the fact that the invitation of the views of the branches as to whether the President could occupy the chair of the proposed committee was out of order as rule VII, Clause 2, states that the

"President, and in his absence, the Vice-President, shall take the chair and preside at all meetings of the Association or Council, and failing either a chairman shall be elected by the members present."

It was also pointed out that there was a rule of the General Council that the officers are automatically members of every committee, and that until this rule was altered, for which notice would have to be given, the officers would in any way be added automatically.

On one point there was general agreement, that the title of the committee as "Policy and Liaison" had raised many doubts, even some criticism, and there was unanimous agreement that its title should be altered to "Planning Committee." This alteration your committee accordingly recommends.

In regard to the constitution the divergence of opinion expressed through the branches naturally found expression at the General Purposes Committee. A proposition was put up for a small committee to which objection was raised, but the matter did not go to the vote as a suggestion for a different committee was substituted. . . . Ultimately, by a majority vote of 11 to 8, it was agreed that the General Purposes Committee should be the committee to function as the "Planning Committee." When that decision had been made it was pointed out that the usual effect of a vote like that was rediscussion at the General Council and a reference back. So, accordingly, an appeal was made that on the substantive resolution an endeavour should be made to secure unanimity.

Finally, your committee agreed to a unanimous recommendation to the Council that the "Planning Committee" should be constituted by the General Purposes Committee and that when sitting as a "Planning Committee" the General Purposes Committee should have powers to co-opt additional members. This would enable the committee to co-opt members of the General Council, such as Mr. Metcalfe and Mr. Green, who are not members of the General Purposes Committee. Assurances were given that special time would be found for the meetings of the "Planning Committee."

It was, furthermore, indicated that in order to expedite work, one or possibly more sub-committees would be formed.

C. P. Metcalfe's Aim

Introducing the subject, C. P. METCALFE stated that he had proposed a committee be elected from the General Council consisting of 8 or 9 members to function under a chairman apart from the President of the Association.

The PRESIDENT called attention to the fact that a chairman, apart

from the President of the Association, was, according to rule, out of order.

NORMAN HART, C.E.A. solicitor, on being called upon, confirmed the ruling of the President.

Mr. METCALFE continued that, much against his will, he had at the meeting yesterday altered his resolution to be that the Planning Committee should consist of the five officers and seven members of the General Council. He had also at the meeting yesterday, in view of the discussions which had taken place with the branches suggested, in order to arrive at a compromise, the officers—who again, according to rule, were bound to be on the committee—two circuit representatives and seven others, but he had felt in doing this it was to meet the views of branches and it would make a very cumbersome committee. His sole object had been to facilitate discussion and expedite proceedings of this committee by making it as small as possible.

Bow and Arrow Technique

Some of these big committees were very slow, and instead of acting with bows and arrows it was now the time for a panzer division to speed up decisions. The president and officers were too busy on the two days of the month when meetings took place, and if this were an independent committee it would carry on in their absence. He did not propose that it should take executive action, but make its reports to the General Council for adoption or otherwise. He was sure that if this committee were adopted its efficiency would be felt and that further consideration should be given to making it as small as possible.

The PRESIDENT asked whether Mr. Metcalfe intended his proposed seven members to include the circuits and four others.

Mr. METCALFE thought any seven members of the General Council, whether independents or circuits, were suitable.

C. CHURCHASE seconded the proposal and thought it important that the committee should be composed of men not immersed in other activities.

Llew. Edwards' Maiden Speech

LLEWELLYN EDWARDS, making his first speech as a delegate, said he was surprised at the setting up of this committee. He felt that the General Council in the past had been one of those to which all questions could be submitted. If a truly representative committee were going to be set up, surely, in view of the General Purposes Committee being one composed of a member from each branch, it was representative, and he felt that this was the proper procedure to adopt.

Leisure and Experience

COUN. A. W. GREEN wanted to stress the point that this committee should be formed by men, not districts; men with qualifications to serve on it.

A. S. MOSS voiced the opinion that the committee was necessary for research and thinking ahead for the post-war period and agreed it should be confined to members of the Industry, firstly, who had the time to spare, secondly, men of experience in the Industry in every direction in all parts of the country and with varied knowledge. With regard to the question of chairmanship, he thought Mr. Metcalfe was right.



Red Skelton frolics with his hours in a fantasy sequence of DU BARRY WAS A LADY (M-G-M) reviewed in this issue

Amended Plan Approved

The PRESIDENT stated that it had been found from the branches that they definitely preferred the General Purposes Committee to administer this particular committee. If the paragraph were read again they would see that it provided almost everything that Mr. Metcalfe required, inasmuch as it could add to the composition of the committee, and assurances had been given for time to be given; it covered all points.

He formally moved from the chair as an amendment to Mr. Metcalfe's proposition, the General Purposes Committee's report as above.

L. G. HILL said that last month he was 100 per cent. with Mr. Metcalfe in that a small committee was needed to do the planning ahead and have nothing to do with the ordinary business of the Association, and he agreed 100 per cent. that the committee should have power to give a minority report. It was not wanted that the committee should be official-ridden; that the circuits should form an overriding opinion; nor that the independents should do likewise. The officers were bound by rule to be on the committee, and no one would suggest that the circuits should be eliminated from such a committee. It would be as well to take the lesser evil, and, as the General Purposes was representative of every branch and only slightly in excess of the committee suggested yesterday, it would be best to adopt its suggestion and work, to put Mr. Metcalfe's idea into practice.

The amendment was carried by 38 votes to 12.

KENT CLOCKS IN

The Kent Branch C.E.A. has presented to the C.E.A. Committee room an electric clock. The General Purposes Committee, acknowledging the gift, expresses, through the General Council, its great appreciation, especially as the gift was spontaneous. The Committee places on record the action is also unique as it cannot remember any previous occasion on which a branch has made a similar present.



"Desert Victory" Service Bookings

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Ju. 22, 1943

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It is a public duty as more and more of your people get into uniform you will naturally have the same ideas running through your country, so that if you can get up a little in advance, both in the U.S. and in Britain, the matter ultimately will be very much improved.



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Continued in col. 2.

Escape to Danger

North-West Lancs Discuss Manager's "Free Pardon"

SHOULD CASE BE BROUGHT BEFORE C.E.A. AND C.M.A.?

HAVING been unjustly accused and fined for an assault which he never committed, E. Appleton, manager in the service of the Southan Morris circuit, has received a letter from the Home Office informing him of the grant of a free pardon. This was mentioned at the very brief meeting of the North-Western Branch on Friday. E. H. Whittell presided.

The CHAIRMAN said certain parties who made the false charge, having been guilty of perjury, Mr. Appleton applied to the Home Office for a free pardon. The Home Office replied:—

"In view of all the circumstances of the case, the Secretary of State has decided to recommend the grant of a free pardon to you in respect of your conviction at the Liverpool Petty Sessions on March 30, 1942."

Members congratulated Mr. Appleton on this result, and expressed the hope that what he had paid in fines would be repaid. There was a doubt whether he would be able to recover his costs.

E. H. JAMES asked if the circumstances could be brought to the notice of the Legal, Parliamentary and Finance Committee. When charges were made against members of staffs, they ought to be defended.

The CHAIRMAN: This was not a national matter. Mr. Appleton at the time was not a licensee; he was acting as relief manager.

Another member commented that the point might interest the C.M.A.

Sunday Films at Birkenhead

From the Town Clerk of Birkenhead was received a letter explaining that the Kinema Sub-Committee were anxious to co-operate with the Trade in the fullest manner, whilst at the same time desiring to maintain a standard of films for showing on Sundays. They had carefully considered suggestions which the exhibitors, with that end in view, had set out in a letter, and they were prepared to consider the Trade film reports instead of the synopses.

The Town Clerk asked that the Chief Constable be furnished with the film reports. Should these prove to be satisfactory from the committee's point of view, he had no doubt they would readily agree to accept these in the future.

Exhibitors in the town will be asked to submit these reports.

Training Films

The Secretary (G. DUDLEY WEST) has sent a letter to the Clerk to the Justices, Liverpool, asking if the privilege for showing training films on Sunday mornings could be extended to every other morning of the week. Mr. West added that a short time ago the branch made a courtesy application to the magistrates in this connection.

A reply was received intimating that the justices assented to the request, on the understanding that no charge would be made for admission.

Members spoke appreciatively of this decision.

Legal Defence

The meeting was informed there had been a good response by Liverpool exhibitors to the circular sent out by the secretary inviting subscriptions to build up the branch legal defence fund. All members had paid up—116 in all.

Poster Publicity

Liverpool Assistant Chief Constable, asked for the co-operation of the branch in securing the showing in theatre vestibules of a poster issued by the Royal Society for the Prevention of Accidents, warning people of the need of care to avoid accidents during the approaching black-out season. The meeting acquiesced.

N.A.T.K.E. Applications

In connection with the meeting of the Wages Sub-Committee with T. O'Brien, who has asked for a wages agreement to cover the North Wales area, E. H. JAMES said there was nothing to report at present. So far as the deliberations had gone, it was likely that half taking less than a certain amount of money each week would be excluded.

New Nominees

The following changes in nominees were reported: Palace, Pentre Broughton, to David Davies (manager); Prince of Wales, Liverpool, from the late M. Mott-Cowan to Charles Potter (manager); Palladium, St. Helens, from J. Ellershaw to W. Forber (manager); Gaiety, St. Helens, from W. Forber to J. Ellershaw (supervisor); Queen's, St. Helens, from Miss C. Clark to Mrs. F. D. Black (manageress); Oxford P.H., St. Helens, from Mrs. P. Large to J. L. Newsham (manager).

No August Meeting

No meeting will be held during August unless any important business arises.

Condolence

Votes of condolence were passed with the relatives of the late Ald. E. Trounson, five times, chairman of the branch, and W. H. Lennon, manager of the St. James Picturedrome, Liverpool.

TRANSPORT CHARGES

Responsibility of the Exhibitor

A discussion on carriage charges on films when alternate methods of transport had to be employed was engaged in by the K.R.S. Council last week.

During the discussion the exhibitor's responsibility for meeting carriage charges was pointed out, and the secretary was instructed to write to exhibitors who failed to meet such charges, pointing out their responsibility under the contract.



A. E. PICKARD FINED FOR WASTING FUEL

ALBERT EDWARD PICKARD kept Glasgow Sheriff Court in amusement one morning last week when he was charged with wasting fuel at his Crystal Palace Kinema, St. George's Road, by permitting electricity to be used on neon signs illuminating posters and advertisements, and allowing his vestibule to be illuminated by more light than was allowed under the Fuel Control Order.

Mr. Pickard, who conducted his own defence, produced the electricity bills, one for 1939 showing that he had paid £51 a month then for light—other for £16 16s. paid for the period complained of this year. This latter included charges for running a seven-day week show as against a six-day week in 1939. He claimed that if anybody was studying national economy it was he at the Crystal Palace. Despite Mr. Pickard's defence the Sheriff fined him £2.

A Jap Prisoner

Word has been received by his friends in Glasgow that Stanley McLaughlin, who was a projectionist in the Wellington Palace with Mr. Murray and was reported missing at Singapore, has now been officially reported a prisoner of war in Japanese hands.

British Lion Presentation

Last Friday afternoon, in the Glasgow office of British Lion Film Corporation, Miss Gerry Brown, who is well known to all exhibitors and is extremely popular with her colleagues on the renting side and exhibitors throughout the country, was presented by the staff with a hide kit bag and a wallet of Treasury notes on the occasion of her leaving to join the A.T.S. Percy Gordon, Scottish branch manager, made the presentation in his usual happy vein.

Seating Damage

Wanton damage to kinema seating continues in Northern industrial centres, and appeals to the public to give information of offenders, screened nightly, is having little effect.

In 18 months hundreds of seats have been slashed at Queen's, Preston, and the manager has had to change 90 seats in five weeks because of such damage.

Counsel made this statement at Preston Juvenile Court on July 15 when two boys were alleged to have done damage of £3 to two seats.

Each was fined 10s., with 10s. towards the damage.

Brig. Gen. J. E. T. Younger, of the British Army Staff in Washington, D.C., is photographed with Binnie Barnes, English-born actress, and Director Frank Tuttle, on the set of *THE HOUR BEFORE THE DAWN*, at Paramount, filmed from W. Somerset Maugham's novel of England in the early months of the war.

Gen. Younger visited the Paramount studios as the guest of Tuttle while taking a five day vacation—his first in a year—after visiting with U.S. Army troops now training in the California desert. He left immediately after his tour of the studio for Washington; where he has been a member of the British Army Staff for the past year.

FILMS FOR THE R.A.F.

Two-Feature Shows Permitted

A modification of the terms under which films are supplied to R.A.F. camp shows was agreed to by the K.R.S. on Thursday last.

Hitherto it has only been possible to book one feature and one short as a programme at 30 per cent., with, where needed, a news reel at an extra 3-3 per cent.

The agreement now reached permits two short features and a short to be booked, provided that the programme is still kept within reasonable length.

The booking terms still remain at 30 per cent., whatever is supplied.

It was also agreed that rentals should supply films at as early a date as possible, consistent with commitments to exhibitors.

Stanley W. Pink, manager of the Manchester branch of the Century-Fox company, secretary of the Society of Cinematograph Technicians, has been overtaken by illness which has caused him to be away from business for a prolonged period. He has gone away for four months. Meanwhile, Arthur Bennett, of the Regent, Manchester, undertakes the secretarial duties of the Society. We wish Stanley a speedy complete restoration to health. May soon be in the Pink again!

Burnley Trades and Labour Council, representing several thousand workers, have raised a protest against certain cinemas in the area raising the charge on lower-priced seats while the seats are not subject to extra taxation.



N.A.T.K.E. THANKS J. ARTHUR RANK

THE following telegram has been despatched by Tom O'Brien, General Secretary of N.A.T.K.E., to J. Arthur Rank.

"You deserve the profound appreciation of the nation for your high sense of public responsibility. Your statesmanlike undertaking to the Government will ensure the vigorous development of the British film industry under your unrivalled leadership without the dangers of monopoly."

"To-day more than ever does the entertainment industry in this country need an infusion of British ideas and British capital."

"As representing all workers in cinemas and theatres and 80 per cent. of workers in film studios I applaud your decision."

Labour Opposed to Monopolies

Speaking on the subject of the film and the education of workers at the summer school of the National Council of Labour Colleges at Bangor (N. Wales), J. Reeves, Secretary of the Workers' Film Association, said the sound film now had unchallenged supremacy in the field of entertainment. Some 20,000,000 people in Britain alone attended the cinemas each week. In Lancashire, for example, there was one cinema seat to every nine persons he said.

Such facts, he said, showed the tremendous power of the film as a means of reaching the eye and the ear of the public.

He contended that—unfortunately—this great instrument of entertainment and education was not being used to play its part in helping people to deal with the great social problems which were now facing the world. Neither was the cinema being used as a means of encouraging men and women to understand and face up to their own social responsibilities.

Mr. Reeves said the Labour Party should be opposed "tooth and nail" to the dangerous suggestion that the Ministry of Information should be kept in existence after the war. The Government already had many means of propaganda, including the B.B.C., and at these days, when the State apparatus had an obvious bias in favour of the existing social order, it would be dangerous to add to these powers.

"As it is," he added, "the British cinema industry is rapidly passing into the hands of monopolies which might find it to their advantage to turn the cinemas into mental opium dens, in which the common man will be lulled into an unreal world of glamorous film stars—a world in which he will forget the real world and his own social duties and privileges."

During the local "Wings for Victory Week," the Rialto, Upper Norwood, became a selling depot, and free seats were offered as prizes to purchasers of saving units. As a novelty, the Rialto has had a special Holidays-at-Home feature, embracing screen and stage.



Barbara Stanwyck in STRIP TEASE LADY, forthcoming U.A. picture

S.E. LANCS AND THE PLANNING COMMITTEE

Members of the committee were invited to sign a letter to be sent to T. H. HARTLEY, an ex-chairman, expressing regret at his retirement from the Association, owing to his age, and expressing appreciation of his service to the Trade and to the Association.

At the suggestion of J. MATHER, it was agreed that a copy of this letter, together with a résumé of Mr. Hartley's work for the C.E.A., be sent to General Council.

Running Round in Circles

Summing up the discussion at General Council on the proposal to set up a Policy Committee, Mr. McCracken said:—

They seemed to be running round in circles. They disliked the title and decided to call it the Planning Committee. Some did not like the idea of a small committee; others wanted a small committee, but it was realised that if the officers and representatives of the circuits were included, that would be impossible of realisation. After a lot of talk it eventually came down to the G.P. Committee being the committee.

No Free Matinees

Concerning the Holidays at Home movement, on which Coun. J. C. WHITAKER asked a question, it was stated there was no suggestion or idea of providing free matinee performances.

A. PEEL mentioned what had been done at Nelson, where it was intended to entertain old age pensioners. The Mayor, after a consultation with local exhibitors, agreed that tickets should be issued to pensioners from the Town Hall; these tickets to be valid at any local cinema. The cost was borne by the Council. It was a satisfactory arrangement.



POACHING OF OPERATORS

S.E. Lincs. Independents Complain Against Circuit Enticements

ALLEGATIONS of staff poaching by circuits from independently controlled theatres were made at the meeting of the committee of the S. and E. Lancashire branch on Friday. The meeting was held in the Mayor's Parlour of the Leigh Town Hall. J. J. McCracken (Rochdale) presided.

"Is there any way of stopping the circuits from poaching our employees?" asked one member, who complained that a leading circuit had enticed his operator, a man who had been in his service nine months, after being released from Government work. His departure would have left him without an operator had he not been able, after a great deal of trouble, to make other arrangements.

He took up the question with the local Labour Exchange, and was informed that they had no control over the man, and that he should go to the Man-Power Board. He did this without being able to get any satisfaction.

This exhibitor went on to say that he filled the position by approaching one of his former second operators working in a circuit theatre, but the manager would not release him unless he would forgo a week's wages in lieu of notice. That was the way the circuits were helping the independents!

"No Control"

What surprised him was the statement by the Employment Exchange that they had no control over the employment and discharge of individuals. The Man-Power Board told him the same thing.

The circuit theatre which took his operator had five men in the box!

The CHAIRMAN: We were given the information in London that if a person leaves your employ he immediately becomes de-reserved. In such cases you should notify the Employment Exchange and they will deal with the matter.

The member who made the complaint said he was told the Employment Exchange people had no control over operators, only over workpeople on Government work. "Why should the circuits be allowed to have five or six men in their operating boxes, when it takes us all our time to get one?" he asked. "It seems an operator can go from one place to another without the formality of an approved release." He felt that the circuits were not disposed to help the independents.

Another comment: There is no brotherly love from the circuits.

The member was advised to put all the facts in writing, so that the chairman might raise the matter with C.E.A. headquarters.

Inspection of Plant

Arising from the minutes, ARTHUR PEEL reiterated the suggestion that the C.E.A., K.R.S., and the sound reproduction companies whose engineers visited cinemas should come to an arrangement whereby the engineers should be authorised to call the attention of the manager to any defect in plant, apart from the sound apparatus, that may come to his notice.

Some exhibitors might regard that as an encouragement to snooping, but he did not view it so. When the engineer was in the cinema he could easily check over the mechanisms and plant and leave a note for the manager if he observed anything which needed repair or attention.

That would be a much appreciated service, and it would help to protect films from sustaining damage through defective projectors, etc.

The CHAIRMAN read a report on this subject presented at the last meeting of G.C.

A. PEEL said he was quite satisfied with that.

Rating of Kinemas

The Secretary (C. LITTLER) reported having sent to the General Secretary a letter and branch resolution dealing with increased assessments. The resolution was worded:—

That a committee be appointed to interview the Chancellor of the Exchequer's Department in respect of the validity or otherwise of the action of assessment committees in increasing the assessments of kinemas during the war, whilst E.P.T. is in force, owing to such increased amount being a transfer of money from the Exchequer to the local authority.

The General Secretary replied: "One would not go to the Chancellor of the Exchequer's Department, as the matter is dealt with by the Minister of Health, and an approach had already been made."

"Even if you went to the Chancellor's Department you would not expect them to say to us that they have come to the opinion that another Department was administering the rating legislation improperly."

Wanted: New Arguments

Mr. Fuller also forwarded a letter received from Sidney H. and D. Graham Motion on the subject. He added:—

If you can find anything to assist to a contrary view, it will be welcome. . . . The Government, in the first instance, initiates all taxation and also provides the machinery for the division as between national and local taxation, and they are quite aware of all needs relative to the incidence of taxation as well as its ultimate allocation.

We have spent considerable time in trying to find means whereby these increased assessments can be avoided, but so far without success, and the analysis of your resolution should not be taken as the position to-day. I have merely given you the benefit of our experience to see if you can think up a new and effective line of argument.

The CHAIRMAN explained that in view of the information furnished by the General Secretary, he did not press the resolution in the form in which it appeared on the agenda. The rateable value of a cinema was the rental the building would command in the open market, and that rental should exclude contents.

Not Final

Mr. McCracken questioned whether the legal opinion quoted by Sidney H. and D. Graham Motion was known to the L.P. and F. Committee, which, he hoped, would pursue the matter to finality.

He did not agree with the manner in which the General Secretary set out his remarks. Personally, he thought it might be a good thing for the C.E.A. to contact M.P.s with a view to questions being asked in the House of Commons. Surely the Chancellor of the Exchequer would have some interest in money which should come to him but was short-circuited by some other Department.

"If I were Chancellor of the Exchequer and expected a certain amount of money to come in in a particular way, and then found someone was nibbling at it before it reached me, I certainly would be interested," shrewdly added Mr. McCracken.

J. MATHER congratulated the chairman on the excellent speech on the subject of assessments which he made at the G.C. meeting.

1943's

New Kind

of

Happy

Comedy!

AT LAST...

it's here!



come



PROVINCIAL TRADE SHOWS

CARDIFF Empire.	Tuesday, July 27.	10.30 a.m.
NEWCASTLE Queens.	Tuesday, July 27.	10.30 a.m.
BIRMINGHAM West End.	Wednesday, July 28.	10.30 a.m.
GLASGOW Picture House.	Wednesday, July 28.	10.30 a.m.
LIVERPOOL Trocadero.	Thursday, July 29.	10.30 a.m.
MANCHESTER Gaumont.	Friday, July 30.	10.30 a.m.
LEEDS Scala.	Thursday, Aug. 5.	10.30 a.m.

JOEL McCREA COBURN
ARTHUR
GEORGE STEVENS

The More The Merrier

Screen Play by Robert B. Lewis
New York
Directed by JOEL McCREA



A.B.P.C. 15 Per Cent. DIVIDEND KINEMA ISSUES ERRATIC

PRICE changes in kinema shares during the past week have been erratic and mostly downward.

The increased dividend of A.B.P.C. had no immediate effect. The ordinary shares have fallen 3d. to 14s. 9d., although the preference are slightly higher at 24s.

Gaumont-British ordinary are 3d. lower at 14s. 6d. On the other hand, the 4½ per cent. debentures have risen 30s. to £102, and Odeon 5 per cent. debentures are also that much higher at £103.

Madame Tassaud's deferred are easier at 1s. 6d., Odeon ordinary are 4½d. down at 15s., P.C.T. preference have fallen 1s. 6d. to 30s., the "B" preference 3d. to 28s. 6d., Stoll Theatre Corp'n. 3d. to 10s. 6d., Twentieth Century ordinary 4½d. to 9d., and the preference 3d. to 3s. 3d.

Firm features are A.P.P.H. ordinary at 19s. 6d., Moss' Empires at 36s. 3d., and Cine. Television at 6s. 6d.

Continued from page 3

BRITISH LION'S RECORD PROFITS

gratified that for the third year in succession it has been possible to submit to them satisfactory accounts.

"The Republic Pictures Corporation has renewed their contract with us for the distribution of their pictures in this country; this product continues to improve."

The company's studios are still in the occupation of the Government, which, says Mr. Smith, "makes the production of British films increasingly difficult."

Referring to the film "In Which We Serve," which was acquired by the company, the statement says that a great proportion of the profit from its distribution is not included in the present accounts.

"It still remains difficult to forecast the prospects for the whole of the present year," concludes Mr. Smith, "but the profits for the first four months have been maintained."

Signs of the Times

THE MAGAZINE FILM

Interesting subjects that appeal to all audiences—interspersed with a few attractive short publicity items. 24 Releases per annum—a regular source of revenue to Exhibitors. Terms upon request. Mention seating capacity and number of shows played weekly.

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LONDON, W.1

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17½ per cent. for the Year

ANOTHER successful year's trading for Associated British Picture Corporation is indicated by the announcement of a cash bonus in addition to the dividend. This makes a total distribution for the year of 17½ per cent., compared with 15 per cent. for the previous year.

The company has declared a final dividend for the year ended March 31, 1943, of 7½ per cent. on the ordinary stock, together with a cash bonus of 2½ per cent.

The announcement comes a month earlier than in 1942, which suggests that the profit figures for the past year will shortly be published.

For the previous year to March 31, 1942, the net profit was doubled at £376,595, despite a substantial increase in taxation and after charging £30,000 as provision for war damage insurance.

SCHEME OF ARRANGEMENT

Court Approval

In the Chancery Division, on July 19, Mr. Justice Simonds again had before him the petition for sanction to a scheme of arrangement between the London and District Cinemas, Ltd., and its debenture holders, unsecured creditors and shareholders, and for the confirmation of a reduction of the company's capital. The petition had been adjourned for evidence as to the advantage the debenture holders were getting from the scheme.

T. D. D. Divine, for the company, said it was in a position to pay off the arrears of interest on the debenture stock, and the scheme was designed to terminate the receivership and get rid of the debenture holders' action. The debenture stock holders would, for a period, have a controlling majority on the board of directors, and the sinking fund obligations were to be reduced.

After hearing criticisms of the scheme on behalf of debenture holders, his Lordship said he had felt great difficulty in the case, but he had come to the conclusion that the scheme was one which business men, acting reasonably and honestly, had approved. The scheme had been accompanied by a singularly naked circular, which contained nothing to guide or inform those who had to vote on it, but he could not say there were such sins of omission or of statement or over-statement which would justify him in refusing his sanction to the scheme.

His Lordship accordingly sanctioned the scheme and confirmed the reduction of capital.

Training Scheme

The special sub-committee of the Northern Ireland branch of the C.E.A. is now proceeding with the arrangements of the classes for the training of operators, and already has had an excellent response from staffs.

SHARE MARKET

	This Week.	Move
African Theatres Ord.	64/6	—
Assoc. Brit. Pic. Corp. 5/-	14/9	— / -3
Ord.	24/-	+ / -14
6% Pref.	£102½	—
4½% Debs.	19/6	+ / -3
A.P.P.H. Ord.	4/-	—
Brit. & Dom. Films £1	11/4½	+ / -14
Brit. Lion 7½% Pref. 10/-	4/3	—
Capital Prov. News 5/-	6/6	+ / -6
Cine. Television Dfd. (6d.)	3/7½	— / -14
Dufay-Chromex 5/- Ord.	14/6	— / -3
Gaumont British Ord. 10/-	7/-	—
"A" Ord.	19/9	+ / -3
5½% 1st Pref.	£102	+ 30/-
4½% Debs.	12/6	—
General The. Prefd.	£102	— 10/-
6½% 1st Mort. Deb.	1/6	— / -14
Mde. Tassaud 1/- Def.	16/-	—
£1 Prefd. Ord.	36/3	+ / -9
Moss Empires £1 Ord.	21/-	—
£1 Cum. Pref.	21/4½	— / -44
Odeon 5/- Ord.	£103	+ 30/-
6% Pref.	30/-	— 1/6
5% Debs.	28/6	—
P.C.T. 10% Cum. Pref.	28/6	— / -3
Cum. "A" Pref. £1	25/7½	—
Cum. "B" Pref.	3/3	— / -3
Const. 7% Pref.	2/6	—
Scophony	19/6	—
Sound City (Films) 6% Pref. 7/-	10/6	— / -3
Stoll Th. Corp.	— / -9	— / -44
Twentieth Cent. Ord.	3/3	— / -3
6% Pref.	2/6	—
Union Cinemas Ord.	19/6	—
1st Pref.	19/6	—
2nd Pref.	—	—

£1 shares unless otherwise stated.

Continued from page 3

GRADING THREAT TO INDEPENDENTS

The speaker alluded to the Board of Trade decision to limit the expansion of the circuits. If the Government are prepared, he contended, to intervene in the interest of the independent exhibitor, surely they were entitled to expect the Government also to take an interest in the booking of their films, which was to a large extent dominated by American interests.

Independents' Association

Another suggestion is that the C.E.A. was not ideally constituted to wage this fight, and that another organisation, solely representing the independent exhibitors, should be formed. That, too, demanded their consideration.

Mr. Gale concluded with an appeal to the U.S. distributors to continue the existing trading policy and together face up to the difficulties of the post-war situation, with an endeavour to adapt the Trade to conditions which may then prevail.

No Fools' Paradise

In the course of his earlier remarks Mr. Gale also warned exhibitors against interpreting the present position of the Industry as stable, and urged them to watch more closely in their own interests the trend of events in the Industry.

Among the salient matters dealt with in the half-yearly report, the Chairman spoke of the work of the Executive in respect of the Attendance of Children at "A" films on Sunday; labour matters, in connection with which he urged upon exhibitors the vital importance of maintaining an adequate staff and to comply with the recommendations and advice of the Association; the L.C.C. seat price rule; seating and ventilation; economy in film stock, with the consequent rearrangement of London releases and the newsreel distribution; and to the successful resistance to the K.R.S. proposal to insist upon Sunday percentage bookings, and to other new booking policies which renters had attempted to introduce.

New manager of the Rialto, Blackburn, is Mark Baxter, who succeeds J. H. Pilkington, a former manager of the Art Cinema, Fleetwood. Mr. Baxter has been manager of the Grand, Llandudno, for 12 years.

Twickenham Film Releases Rights

JUDGMENT was given by Mr. Justice Bennett in the Chancery Division on July 19 in the action which concerned the ownership of rights in five films called "Scrooge," "The Last Journey," "A Fire has been Arranged," "Private Secretary," and "I Shall Have Music," which were made by Twickenham Film Studios, Ltd., who were the plaintiffs in the action. The defendants were Twickenham Film Distributors, Ltd., and Ambassador Film Productions, Ltd.

His Lordship said that in 1935 an agreement was made between Studios company and Film Distributors appointing the Distributors sole agents of the five films for a period of five years. Some time later both parties on evil days, and in 1940 the Distributors made an agreement with Ambassadors conferring on that company the right of exploiting the films.

The plaintiffs claimed that in film they had a copyright and his Lordship held that this claim was founded.

Ambassador's Claim

Ambassador claimed the right to exploit the five films under the agreement of 1940, and to have derived right from Distributors, who, claimed, were authorised by the Studios company to grant those rights under agreement of 1935. The Studios company contended that the authority of Distributors to grant to a third party any interest or right in the film, in respect of which they were the agents of the Studios company was limited to granting an interest in point of time to the duration of their agency in relation to the films. His Lordship thought contention was erroneous.

With regard to the construction of the 1940 agreement, Distributors were not appointing Ambassador as their agent to deal with the films. It was intended to give Ambassador a property in the films, and Ambassador not derive any property in them. Ambassador claimed to be entitled to do in the way of exploiting the films they had no right to do.

Wholly Inoperative

His Lordship made the declaration that the plaintiffs asked for in their prayer of their claim, and he also made a declaration that the agreement of 1940 whereby the Distributors purported to confer on Ambassador a right to retain the negatives as sole and exclusive right to exploit films was wholly inoperative as against the plaintiffs.

His Lordship granted an injunction restraining defendants from dealing with the films except in conformity with the plaintiffs, and he made an order on the plaintiffs to deliver up to the plaintiffs all the negatives and printed positives they had made of the films.

Stay Granted

On the application of M. K. E. K.C., for Ambassador, an order was granted a stay on certain proceedings which counsel agreed to give. It was that Ambassador should furnish plaintiffs with particulars of the contracts for any films outstanding contracts for any films; not to make any contract for renting the films; and to receive in respect of the films into the plaintiffs' appeal; and to appeal in three days after the application to the Court of Appeal; and to hear the appeal in the Court of Appeal, if possible.

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Stromberg's first for ited Artists is GREAT!



KINEMATOGRAPH WEEKLY July 22, 1943

The Champion

THE GREAT ZIEGFELD ★ MAYTIME ★ ROSE MARIE



**LONDON TRADE SHOW
RIALTO THEATRE,
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A story of

MUSIC, MYSTERY
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PASSAGE ★ PRIDE & PREJUDICE ★ THE WOMEN ★ THE THIN MAN

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TRIPTREASE
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EDDIE GORDON • FRANK CONROY • IRIS ADRIAN • FRANK FENTON
Directed by WILLIAM A. WELLMAN
A Hunt Stromberg Production • Screen Play by James Gunn

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Bolero ... (Paramount)—American.	81 min. (A)	George Raft, Carole Lombard, Sally Rand.	... Powerful story of a brilliant and ambitious dancer. Superbly staged and clever performances by stars.	A reissue of merit; sound box-office values for all classes except children.
Clancy Street Boys (Pathe)—American.	65 min. (U)	East Side Kids, Lita Ward, Noah Beery, Sen.	... East Side Kids comedy melodrama. Story thin, but youngsters in good form.	Acceptable support for industrial, family and juvenile audiences.
†Du Barry was a Lady (M-G-M)—American.	101 min. (U)	Red Skelton, ... Lucille Ball, Gene Kelly.	... Glamorous Technicolor musical extravaganza, based on the Cole Porter stage success. Cast attractive and versatile, numbers tuneful and staging superb.	Excellent light booking. Great for youngsters and the troops.
*French Without Tears (Paramount)—British.	85 min. (A)	Ray Milland ... Ellen Drew, Roland Culver.	... All the ingredients of good comedy, brilliant acting and bright story. Welcome re-issue.	Good comedy booking for all classes including the family.
Idaho ... (B. Lion-Republic)—American.	68 min. (U)	Roy Rogers, ... Smiley Burnette, Virginia Grey.	... Well-made and mounted romantic outdoor musical comedy melodrama. Story good, acting versatile, music tuneful, fights realistic and staging superb.	Very good general booking. Great for youngsters.
Jitterbugs ... (20th Century-Fox)—American.	75 min. (U)	Oliver Hardy, Stan Laurel, Vivian Blaine.	... Spectacular comedy musicale with a showboat setting. Story good, stars irresistible, music bright.	Capital light booking. Excellent for the family and youngsters.
Man About Town (Paramount)—American.	84 min. (A)	Jack Benny, Dorothy Lamour, "Rochester."	... Bright but slight story of amorous theatrical producer. Full of laughs, clever performances by Jack Benny and "Rochester."	Attractive booking for the masses. Not unsuitable for youngsters.
*Man in Grey, The (G.F.D.)—British.	114 min. (A)	Margaret Lockwood, Phyllis Calvert, James Mason.	Spectacular and stimulating nineteenth-century adaptation of Lady Eleanor Smith's best-seller. Story holding, acting competent and staging superb.	Outstanding British booking, particularly for good and high-class halls. Hardly suitable for youngsters.
Mantrap ... (B.-Lion-Republic)—American.	58 min. (U)	Henry Stephenson, ... Lloyd Corrigan, Dorothy Lovett.	... Novel and intriguing crime melodrama in the Conan Doyle tradition. Story ingenious and acting good.	Very good programmer. Will appeal to the family.
Murder in Times Square (Columbia)—American.	65 min. (A)	Edmund Lowe, ... Marguerite Chapman, John Littel.	... Colourful "who dunnit" melodrama with a theatreland setting. Story ingenious, acting versatile and staging effective.	Good popular booking. Safe for the family.
†My Friend Flicka (20th Century-Fox)—American.	90 min. (U)	Roddy McDowall, ... Preston Foster, Rita Johnson.	... Picturesque and refreshingly ingenuous Technicolor outdoor melodrama from Mary O'Hara's well-known novel of a small boy and his horse. Acting natural and settings superb.	Very good general booking. Great for the family.
*Quiet Wedding (Paramount)—British.	80 min. (U)	Margaret Lockwood, Derek Farr, Marjorie Fielding.	Brilliant domestic comedy with every essential of a good film. Romance with wit and pathos blended.	Excellent light booking for all classes. A welcome re-issue.
Redhead from Manhattan (Columbia)—American.	64 min. (U)	Lupe Velez, ... Michael Duane, Tim Ryan.	... Snappy, elegantly mounted comedy musicale. Plot bright and Lupe Velez great in dual rôle.	Very good general booking. Great for youngsters and the troops.
Ridin' Down the Canyon (B. Lion-Republic)—American.	56 min. (U)	Roy Rogers, Linda Hayes, "Gabby" Hayes.	Musical outdoor comedy melodrama with an ingratiating small child interest. Story average, cast versatile, numbers tuneful, action fast and scenery superb.	Very good Western booking. Great for youngsters.
Road to Singapore (Paramount)—American.	85 min. (U)	Bing Crosby, Dorothy Lamour, Bob Hope.	... Brilliant and hilarious comedy of two woman-shy sailors on Pacific island, who both fall for one.	First-class comedy. Romance with music. Treat for the youngsters.
Secret Motive (B. Lion-Republic)—American.	58 min. (A)	John Abbott, Mary McLeod, Lloyd Corrigan.	... Highly coloured murder mystery melodrama with a blacked-out London setting. Story unconvincing, but thrills effective, cast popular and title good.	Novelty melodrama for the industrial element. Hardly for youngsters.
Stormy Weather (20th Century-Fox)—American.	78 min. (U)	Lena Horne, ... Bill Robinson, Cab Calloway and Orchestra.	... Spectacular novelty musical revue featuring all star coloured artistes. Story slight yet human, talent terrific and presentation showmanlike.	Outstanding novelty musicale. Safe for the family.
Tahiti Honey (B. Lion-Republic)—American.	70 min. (U)	Simone Simon, Dennis O'Keefe, Michael Whalen.	... Unpretentious, but spirited and glamorous dance band comedy drama. Story slight but amusing, cast versatile and numbers popular.	Good light booking. Safe for the family.

* A British Picture.

† In Technicolor.

Reviews on pages 23, 26, and 30

REVIEWS FOR SHOWMEN

The Man in Grey

(U.F.D. British (A). Directed by Leslie Arliss. Featuring Margaret Lockwood, Phyllis Calvert and James Mason. 10,584 feet. Released August 23, 1943.

SPECTACULAR, seriously-minded nineteenth century costume piece, elaborately and meticulously adapted from Lady Eleanor Smith's best seller, describing in generous detail the tragedy of a beautiful young woman who has her short life darkened by a treacherous friend and an evil, inhibited husband. The sombre, yet sensational, plot is kept at an impressive level by the attractive and talented leading players, and smoothly developed against rich period panorama.

Its infallible woman's angle, superb stage-craft and big title and star values give it formidable and irresistible popular box-office appeal. Outstanding British melodrama.

Story.—Clarissa Richmond, attractive, high-born pupil at a private school, takes pity on Hester Shaw, an ambitious and unscrupulous pupil teacher, but finds it hard to win her confidence. Hester runs away with a young ensign, but happiness eludes her, and she finishes up on the stage. Meanwhile, marriage is arranged between Clarissa and the wealthy Marquis of Rohan, an unpleasant young gentleman who wants an heir.

Shortly after the birth of a son, Clarissa visits the theatre where Hester is playing, and falls in love with Peter Rokeby, the handsome leading man. He returns Clarissa's love. Clarissa gives Hester a home, but she repays her by starting an intrigue with Rohan. Rokeby and Clarissa decide to elope, but their sense of propriety checks them. Clarissa is taken ill, and Hester, furious because her chances of marrying Rohan have gone, deliberately causes her to die. Rohan eventually learns the truth, and, jealous of his own honour, beats Hester to death.

Acting.—Phyllis Calvert is an attractive, spirited and appealing Clarissa, Margaret Lockwood is effective in contrast as the unscrupulous Hester, and James Mason is adequate as the inhibited Rohan, but best of all is Stewart Granger as Rokeby. He has personality, a fine physique, and obvious talent. He should go far. There is a good supporting cast.

Production.—The picture opens and ends in a modern saleroom in circumstances which bring descendants of Clarissa and Rokeby together, but the retrospective treatment, although artistically effective, adds to its footage without amplifying its point. Nevertheless, the play, strongly influenced by the sombre but unflinching Victorian novelists, is emotionally stimulated, even if it is not particularly revealing psychologically.

Its power and persuasion lie in its persistent appeal to the feminine heart and its magnificent staging. Technically it compares with the best American film, let alone British. Add big title and star value and the answer is an obvious popular box-office best-seller.

Points of Appeal.—Holding story, strong human angle, impressive and colourful characterisation, superb stage-craft, irresistible feminine element, popular stars, and box-office title.

Du Barry was a Lady

(U.F.D. American (U). In Technicolor. Directed by Roy Del Ruth. Featuring Lucille Ball, Red Skelton and Gene Kelly. 9,057 feet. Release not fixed.

SUMPTUOUSLY visually exciting Technicolor musical comedy extravaganza, based on Cole Porter's sensational stage success, turning on the gay and thrilling Louis XV nightmare of a romantic cloakroom attendant. The attractive and versatile stars and resourceful supporting players cleverly

cope with the stunning story and laughable eccentricities, while the ravishing chorus and magnificent settings alone are worth the price of admission. Bright lines, tuneful songs and the glamour of Technicolor are other box-office assets. Excellent light booking, and infallible cure for the "blues."

Story.—Louis Blore, a happy-go-lucky attendant at a fashionable night club, secretly worships May Daly, a glamorous cabaret star. May loves Alec Howe, a clever but penniless singer and dancer, but is afraid to face life in poverty. Louis wins the Irish sweep and proposes to May. She accepts him, but Alec fails to cloak his jealousy. Louis arranges to drug Alec, but accidentally takes the potion himself.

He falls unconscious and dreams. In his dream he is King Louis XV. May is Madame Du Barry, and Alec is the Black Arrow, a gallant rebel. Their paths cross again, but the pomp, splendour and perils of court life completely change Louis' outlook. When he regains consciousness he gives May to Alec and what remains of his winnings to the tax collector.

Acting.—Lucille Ball, Red Skelton, and Gene Kelly score all along the line in the dual leading rôles of May and Madame Du Barry, Louis and King Louis, and Alec and Black Arrow. Virginia O'Brien, the "deadpan" blues singer, Zero Mostel, a new comic and mimic, "Rags" Ragland and Tommy Dorsey and his Band also put in good work.

Production.—The story, which borrows its basic idea from "A Yankee at the Court of King Arthur" and "When Knights Were Bold," works out neatly, and makes the most of the opportunities offered for the exploitation of Technicolor. The transplanting of the central characters to a different and more dazzling environment permits the best gags to be repeated without impairing their initial freshness and, at the same time, increases the scope for music, song and ensemble.

There have been musical comedies as funny and as attractively cast, but none more appealing or exciting to the eye. Its gorgeous flight of fancy from a war-scarred world, although a little on the long side, is of itself a considerable box-office recommendation. There are many others, not the least of which are its big title and star values.

Points of Appeal.—Bright story, versatile attractive cast, tuneful numbers, marvellous staging, Technicolor, escapist angle, obvious star values and box-office title.

Stormy Weather

20th Century-Fox. American (U). Directed by Andrew Stone. Featuring Lena Horne, Bill Robinson and Cab Calloway and his Band. 6,970 feet. Release not fixed.

SPECTACULAR "Black Birds" type romantic revue, based on the kindly and crowded reminiscences of a darkie dancer who waits from the end of the last war till the beginning of this for his dusky queen to say "yes" to his proposal of marriage. The noisy, kaleidoscopic tale embraces brilliant Negro talent, represented by Lena Horne, the blues singer; Bill Robinson, the famous dancer; Cab Calloway and his Band; Katherine Dunham and her Dancing Troupe; Fats Waller, the swing pianist; the Nicholas Brothers, brilliant eccentric dancers; and a host of equally clever, if less known, supporting acts and artistes.

The song numbers, like the cast, include popular old and new favourites. The staging, too, is both sumptuous and showmanlike. The whole is a "wow" of its kind. Outstanding novelty musicale, particularly for swing fans.

Story.—Corky, a dancer living in a cottage which he hopes one day to share with Selina Rogers, a dazzling blues singer, is persuaded to tell the story of his professional life by a bunch of youngsters. He begins with his

return from the last war and describes how he met Selina, a new singing sensation, and, thanks to her encouragement, hit the highlights, but failed to get her to leave the stage and marry him. At the end of Corky's story, Cab Calloway, the band leader, visits him and asks him to perform at a concert for the troops. He does, Selina is one of the stars, and their reunion is permanent.

Acting.—Lena Horne acts convincingly and naturally and sings effectively as Selina, and Bill Robinson is equally versatile as Corky. The minor parts, too, are capably filled.

Production.—The tale is stronger and more human than that usually employed in musical revue. The talent, too, is more consistent and more varied. There is, of course, the possibility that some may find the terrific exuberance of the players and their colour a little overpowering, but the human and lavish, and chronologically accurate background does much to sweeten the volatile, rowdy entertainment to popular taste. The stage, cabaret, screen and radio fame of the stars should do the rest. In all, dazzling and fascinating novelty musicale.

Points of Appeal.—Brilliant, versatile talent, novelty angles, good title, popular tunes, clever dancing, human, if slight, story, showmanlike technical presentation and obvious exploitation angles.

Jitterbugs

Twentieth Century-Fox. American (U). Directed by Mal St. Clair. Featuring Oliver Hardy, Stan Laurel and Vivian Blaine. 6,691 feet. Release not fixed.

LAUGHABLE slapstick comedy musicale, with a spectacular, exciting showboat climax, telling how two crazy partners in a two-man band and a young ex-confidence man ouwit a team of tricksters. The "set a thief to catch a thief" theme is exploited in circumstances that give full vent to the co-stars' clean and inimitable humour. Moreover, it is a good excuse for music and song. The "whole works" is grand Laurel and Hardy. Capital light booking for the family, masses, and troops.

Story.—Laurel and Hardy, who travel as a two-man jitterbug band, run out of gas in the desert. Chester Wright, a slick young fellow, comes along and tricks them into helping him sell tablets which are supposed to turn water into petrol. They don't, but, after a spot of bother with the police, Chester falls for Susan, an attractive girl whose mother has been cheated out of a large sum of money. He is immediately rehabilitated, and determines to retrieve the money, and, with Laurel and Hardy's co-operation, sets the stage to outwit the twisters. Their ruse leads to a showboat, where Susan gets a job as a singer, and, following many hectic complications, all comes well.

Acting.—Laurel and Hardy do everything from straight slapstick to female impersonations, and do it well. They are in their best form. Vivian Blaine looks attractive and sings pleasantly as Susan, and Douglas Fowley and Noel Madison are also well cast as the tricksters.

Production.—The story not only gets around, but paves the way to a number of really good gags. The best are those in which Stan Laurel poses as Oliver Hardy's girl friend, but all can claim a more than adequate score of laughs. The music and songs, too, are logically introduced, and effectively punctuate the slapstick. The finale, represented by a runaway showboat, is knockabout at its best. So for that matter is the entire show.

Points of Appeal.—Lively plot, good gags, great work by Laurel and Hardy, good staging and tunes, resourceful supporting cast and star values.

Continued on page 26

"Hello, SHOW"

HERE THEY COME—

right on top of "Hello, Frisco, Hello,"
"Crash Dive," "Coney Island," etc.



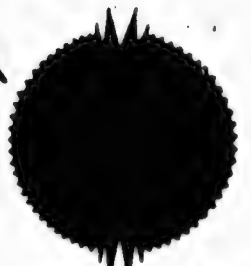
STAN LAUREL OLIVER HARDY
in
"JITTERBUGS"
with
VIVIAN BLAINE

20th
CENTURY
FOX

MEN, Hello!



Once Monthly!



Twice Weekly!



WATCH FOR MORE SENSATIONAL
BOX OFFICE NEWS TO BE ANNOUNCED

Continued from page 23

Mantrap

British Lion-Republic. American (U). Directed by George Sherman. Featuring Henry Stephenson, Lloyd Corrigan and Dorothy Lovett. 5,205 feet. Release not fixed.

NOVEL and intriguing crime melodrama, neatly fashioned in the Conan Doyle tradition, describing how a wily septuagenarian, formerly a big-wig at Scotland Yard, solves a particularly tricky murder mystery at the expense of a blustering American attorney. The play, which contains good dialogue and characterisation—Henry Stephenson never puts a foot wrong—works out extremely well, and is a welcome change from the orthodox. It has grace as well as action. Very good programmer, particularly for the family and better-class halls.

Story.—Sir Humphrey Quilp, a former chief of Scotland Yard, now living in retirement in America, witnesses a motor accident in which Patrick Berwick, a wealthy man, is burned beyond recognition, and his nephew, Robert, seriously injured. District Attorney Knox is convinced that Patrick was murdered by Robert, but as a gesture to Sir Humphrey, who has just arrived at his seventieth birthday, permits him to investigate the case.

Sir Humphrey, a pupil of Sherlock Holmes, believes in quiet deduction rather than the flashy modern scientific technique, and, with Anatol Duprez, his Dr. Watson, soon proves Knox to be wrong. The unexpected denouement, accurately predicted by Sir Humphrey and coloured by romance between Knox's lieutenant and Sir Humphrey's niece, is Sir Humphrey's exciting birthday treat.

Acting.—Henry Stephenson is very good as Sir Humphrey; he has personality and a flawless English diction. Lloyd Corrigan overdoes the comedy a little as Anatol, but there is sound support from Joseph Allen Jun., Dorothy Lovett, Edmund MacDonald and Frederic Worlock.

Production.—The story is really good pseudo-Sherlock Holmes, and its smooth, colourful and exciting imitation of the real thing commends it to all but thick-ear fans, and maybe even to them. Its strength and charm are, paradoxically enough, to be found in its graceful Victorian technique. Its top-drawer approach is also responsible for considerable novelty value. As for its title and star attractions, these are self-evident.

Points of Appeal.—Unhurried but ingenious and exciting story, good characterisation and dialogue, surprise climax, convenient footage, and good title.

Redhead from Manhattan

Columbia. American (U). Directed by Lew Landers. Featuring Lupe Velez, Michael Duane and Tim Ryan. 5,796 feet. Release not fixed.

EXUBERANT, elegantly mounted comedy musicale, describing the hectic adventures of two survivors of a torpedoed ship, an American saxophone player and a foreign girl entertainer, who land safely in the U.S.A. but are mistaken for saboteurs. The story is quite good, the staging is lavish, and the songs are tuneful, but it is Lupe Velez's versatile and volatile performance in a dual rôle that makes the picture. She's terrific! Very good general booking.

Story.—Rita, an attractive foreign stage star, and Jimmy, an American saxophone player, are on a torpedoed ship, but manage to land safely on American territory. They find Nazi money buried on the beach, but before they can give satisfactory explanations they are chased by the police. They eventually reach New York, and to avoid suspicion Rita deputises for Elaine, her cousin, who is starring in a successful revue, and Jimmy gets a job in a band.

Elaine's private life is somewhat complicated; she is secretly married and leaves the show to have a baby, but before very long Rita straightens everything out and marries

Jimmy, who meanwhile proves to the authorities that he and Rita are no saboteurs.

Acting.—Lupe Velez gives a clever and thoroughly convincing performance in the dual rôle of Rita and Elaine, and Michael Duane is sound as Jimmy. There is a good supporting cast.

Production.—The evergreen deception theme is approached from a topical angle, effectively varied and well-dressed. Its showmanship, or rather showmanlike treatment, and Lupe Velez's dazzling portrayal convert its basic conventionalities into snappy light entertainment. There is never a dull moment, but many a piquant one; all is as bright and as clean as new paint. It is equally suitable for the family and troops.

Points of Appeal.—Spirited plot, very good technical presentation, good numbers, dazzling performance by Lupe Velez.

Clancy Street Boys

Pathé. American (U). Directed by William Beaudine. Featuring The East Side Kids, Lita Ward and Noah Beery, Sen. 5,930 feet. Release not fixed.

UNPRETENTIOUS East Side Kids comedy melodrama, telling how the good-hearted mischievous youngsters help repay a generous friend who had been hoodwinked by the parents of one of their gang. The tale, with the aid of female impersonation and other time-honoured theatrical tricks, is very ingenuous, but happily the exuberant antics and improvisation of the young featured players promote sufficient laughter to justify its modest footage. It should please family, industrial and juvenile audiences. Acceptable support for the populars.

Story.—Pete Monahan, a wealthy cattle man, and his daughter, take a pleasure trip to New York to visit their old friends, the McGinnises. Mr. McGinnis is dead, but before he died he told Pete he was the father of six boys and a girl. The kindly and generous Pete believed him, and promptly made the youngsters a regular allowance. In actual fact, Mrs. McGinnis and her son Muggs represent the entire McGinnis family. Muggs decides to manufacture a family for Pete's benefit, and the East Side Kids collaborate, but George, a gangster, sees through the deception and tells Pete. At first Pete is unforgiving, but when George and his gang later hold Pete up to ransom, Muggs redeems the McGinnis name by leading the gang to Pete's rescue.

Acting.—Leo Gorcey draws good character, and makes the most of the dialogue as Muggs, and Hunts Hall gets a number of laughs when he impersonates the girl of the family. The supporting youngsters, too, do well. Noah Beery, sen., and Lita Ward are the best of the adult players.

Production.—The basic deception plot is bolstered up with a few lively scenes of gang rivalry and tinged with Irish blarney, but with all its colouring matter it fails to amount to much. The backbone of the unpretentious entertainment is, as we have already pointed out, the spontaneous cracks and vigorous horseplay of the East Side Kids. It owes all to them. It also relies on them for its not inconsiderable star values.

Points of Appeal.—Lively horseplay, adequate staging, convenient footage and star values.

Tahiti Honey

British Lion-Republic. American (U). Directed by John H. Auer. Featuring Simone Simon, Dennis O'Keefe and Michael Whalen. 6,295 feet. Release not fixed.

UNPRETENTIOUS but spirited and glamorous dance-band comedy-drama, with a particularly wide and picturesque itinerary. The gist of the theme is deception, practised in the interest of romance, and its smooth and showmanlike exploitation leads to a number of agreeable, if evergreen, gags. It also promotes logical openings for popular dance-

band intermissions. Good light booking, particularly for family and industrial audiences.

Story.—Mickey Munroe, a susceptible band leader, and his band, strike a deep depression in Tahiti. Mickey is certain that all they need to restore their fortunes is a singer, and he persuades Suzie Burand, a stranded Franco-American girl, to join them. She fails to work the oracle, but Mickey falls in love with her and she with him.

Meanwhile, the boys get impatient, but Mickey talks them into giving her another chance by telling them that she is anxious to get to America, and Charles, her sailor fiancé, Charles is the figure of Mickey's imagination, but, after they made a name for themselves in Miami, the gentleman comes to life. From thence on complications pile up rapidly, but they end happily with a patriotic ensemble.

Acting.—Dennis O'Keefe gives a genial and versatile portrayal of Mickey, Simone Simon looks attractive as Suzie, and Michael Whalen meets all demands as Charles. Lionel Stander and Wally Vernon register in comedy rôles.

Production.—The story, which visits Tahiti, San Francisco and Miami, is pure farce, but it nevertheless proves that many of the old gags are still the best, provided they are given colourful presentation. The wide range of settings amplifies both its humour and its romance, while the pleasing and appropriate dance-band interludes guarantee the approbation of swing fans. Star values complete an acceptable and entertaining trifle.

Points of Appeal.—Light-heated tale, popular gags, tuneful numbers, picturesque staging, convenient footage and title and star values.

Idaho

British Lion-Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Smiley Burnette and Virginia Grey. 6,119 feet. Release not fixed.

WELL-MADE and mounted outdoor romantic musical comedy melodrama, describing a hectic, "everything goes" battle between a reformed crook, now the sponsor of a training school for homeless boys, and the unscrupulous owner of a glittering night haunt. The fight goes the full distance, but time out is allowed for comedy, romance, music and song. The complete programme, delightfully embroidered with superb scenery, is well above the average Western. Very good general programme.

Story.—Judge John Grey, owner of a big ranch gives up much of his property and time to the training of poor boys. His good work makes big demands on his pocket, but he refuses to let up. He also wages war on Belle Bonner, owner of a night club that is a menace to the community. Duke and Spike, two crooks, discover that Grey is a reformed hold-up man, and inform Belle.

The stage is then set to frame and expose Grey, but Roy Rogers, a Government agent in love with Terry, Grey's daughter, soon gets wise to their game. He pays them back in their own coin, sees that Belle is put out of business, and enables Grey to carry on with his good work.

Acting.—Roy Rogers, as Roy, sings well, rides hard and is handy with his fists, and Smiley Burnette, Virginia Grey, Harry J. Shannon, Ona Munson and the Robert Mitchell Boy Choir give versatile support.

Production.—The comprehensive story couples the vigorous rough-stuff of conventional gangster melodrama with the refreshing action of traditional Western and garnishes the whole with music and song. Picturesque scenery, superbly photographed, does the rest. It is at one and the same time a day in the country and an evening at the Lyceum. What more could the populars ask?

Points of Appeal.—Clean, fast-moving story, healthy and picturesque atmosphere, robust and versatile characterisation, tuneful numbers, and star values.

Continued on page 36

Bud
you

ABBOTT COSTELLO

PHOTOGRAPH WEEKLY
July 22, 1943.



in *Hit the ICE*

KINEMATOGRAPH WEEKLY July 22, 1943.

BUD

ABBOTT

LOU



in

PROVINCIAL TRADE SHOWS

NOTTINGHAM. Ritz,
Fri., 23rd July, 10.45 a.m.
MANCHESTER. Odeon,
Wed., 28th July, 10.45 a.m.
LIVERPOOL. Odeon,
Thur., 22nd July, 10.45 a.m.
SHEFFIELD. Cinema House,
Wed., 28th July, 10.45 a.m.
GLASGOW. La Scala,
Wed., 28th July, 10.30 a.m.
BELFAST. Classic,
Tues., 27th July, 10.45 a.m.

Released :
16th AUGUST, 1943



thicks



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COSTELLO

HIT THE ICE

with

GINNY SIMMS

PATRIC KNOWLES • ELYSE KNOX

MARC LAWRENCE and JOHNNY LONG

AND HIS ORCHESTRA

Directed by CHARLES LAMONT

Produced by ALEX GOTTIEB

A UNIVERSAL PICTURE



UR ST., LONDON, W.I. Tele.:—GERRARD 7311



Continued from page 29

Secret Motive

British Lion-Republic. American (A). Directed by George Sherman. Featuring John Abbott, Mary McLeod and Lloyd Corrigan. 5,260 feet. Release not fixed.

HIGHLY coloured murder mystery melodrama, with a blacked-out London setting, describing the homicidal activities of an over-zealous patriot who deliberately puts himself on the wrong side of the law in his country's interests. The central character's sense of justice and duty is, to put it mildly, a trifle queer, but it nevertheless paves the way to a few well-timed thrills. Novelty melodrama, mainly for the unsophisticated.

Story.—Jack Rawlings, surgeon, wanted by the police for wife murder, hides out in a tobacconist shop in Soho which was once the haunt of Jack the Ripper. Shortly after his arrival there is a series of hypodermic needle killings. Mary Tillet, a young girl rendered homeless during a bombing raid, is Rawlings' boarder, and she soon becomes suspicious. Meanwhile, the police get cracking, and finally Rawlings is arrested. During his trial he explains that he killed his wife because she was a menace to all men, and his other victims because they were traitors operating outside the law. The judge accepts his lofty explanations—but dons the black cap.

Acting.—John Abbott acts with sincerity as Rawlings, but, through no fault of his own, fails to get completely away with the fantastic rôle. Mary McLeod, Lloyd Corrigan, Lester Matthews and Louis Borell are the most prominent of the supporting players.

Production.—The picture attempts to be both a creepy and a piece of idealist pamphleteering, but fails to make either grade. Yet, in spite of its double fault, its unorthodox, culminating trial scene in an air raid shelter, and pretentious dialogue, it succeeds in manufacturing a few well-timed thrills. These and its title and star values entitle it to a break in the smaller halls.

Points of Appeal.—Topicality, good title, convenient footage, and star values.

Murder in Times Square

Columbia. American (A). Directed by Lew Landers. Featuring Edmund Lowe, Marguerite Chapman and John Littel. 5,871 feet. Release not fixed.

COLOURFUL and exciting, if not entirely convincing, "who dunnit" murder mystery melodrama, set in theatreland. The extravagant plot is a trifle involved, but good characterisation and competent direction helps. Glamorous atmosphere and neat timing further increase its chances. Good popular booking.

Story.—Cory Williams, a conceited actor but clever showman, refuses to give money to Longacre Lil, a well-known Broadway vagrant. She threatens him with dire consequences. Shortly afterwards, Fiona Macclair, Cory's leading lady, Rob Slocumb, her husband, and O'Dell Gissing, her boy friend, are murdered by snake bite. Cory, who is acting in a mystery play which turns on snake bites and at one time thought himself in love with Fiona, is the obvious suspect. He hastily sets to work to find the killer and so clear himself, and, with the help of Melinda Matthews, his attractive Press agent, eventually succeeds.

Acting.—Edmund Lowe does a John Barrymore effectively as Cory, Marguerite Chapman is an intelligent and attractive Melinda, and John Littel is disarming as the killer. There is competent and popular support.

Production.—During the opening sequences dialogue is put before action, but once the hectic plot and the principal players get properly into their stride the play becomes responsible for an entertaining and holding alternation of comedy, drama and the unexpected. Title and cast values complete a handy and saleable piece of popular crime fiction.

Points of Appeal.—Ingenious and colourful plot, good characterisation, thrilling climax, good title and star values.

My Friend Flicka

Twentieth Century-Fox. American (U). In Technicolor. Directed by Harold Schuster. Featuring Roddy McDowall, Preston Foster and Rita Johnson. 7,900 feet. Release not fixed.

FRIENDLY, refreshingly ingenuous Technicolor outdoor romantic melodrama, leisurely yet faithfully adapted from Mary O'Hara's kindly novel of a small boy and his horse. The tale, which, by the way, is not afraid to wear its heart on its sleeve, gives the horse, as well as Roddy McDowall, its head, and both go to it. The resultant action, set in superb scenery, is happy and thrilling. Very good general booking, something novel, clean, exciting and sincere.

Story.—Ken, sensitive, highly strung young son of Rob McLaughlin, a manly but somewhat unsympathetic horsebreeder, is a failure at school. Nell, his mother, believes that he needs an interest in life and persuades Rob to let him have a horse of his own. The boy picks Flicka, a filly from a strain that Rob believes eccentric, and, in spite of his father's warnings, refuses to reconsider his choice. Flicka does prove to be difficult, but, after placing her own life in jeopardy, and Ken's, justifies Ken's faith in her and helps to develop his character. She improves Rob's, too.

Acting.—Roddy McDowall gives a natural and sensitive portrayal as Ken, and Preston Foster and Rita Johnson are equally convincing as Rob and Nell.

Production.—The story does not take the shortest cut to its happy ending, neither does it entirely escape from the maudlin, but, apart from a few sentimental clichés, it promotes good equine entertainment. Moreover, there is its exquisite scenery, superbly photographed in Technicolor. Sophisticates may scoff, but it should, or rather will, delight the rest. Family appeal is terrific.

Points of Appeal.—Human story, engaging and appealing small-boy and horse interest, delightful scenery, Technicolor, title and star.

Ridin' Down the Canyon

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Linda Hayes and the Sons of the Pioneers. Length 4,492 ft. Release not fixed.

MUSICAL outdoor comedy melodrama, telling how a small boy and a bunch of roving, spur-jingling radio stars put paid to the activities of a daring and unscrupulous horse thief. The crowded plot pivots on a phoney dude ranch and its colourful gyrations, set to music and song, fully cover the popular Western field. Refreshing and invigorating family and industrial hall fare. Very good Western booking.

Story.—Gus Jordan, a cunning and calculating horse thief, uses Lariat Lodge, a dude ranch, to cloak his real activities. He and his mob rustle horses belonging to Alice Blake, and her small brother, Bobby, seeks help from his radio favourites, Roy Rogers and the Sons of the Pioneers. They are sceptical when they first hear Bobby's story, but soon discover it to be true. Meanwhile, there is a spot of double-crossing at Lariat Lodge, but in the final fracas Jordan is killed and his henchmen apprehended.

Acting.—Roy Rogers contributes a good all-round performance as the singing, hard-riding and gallant Roy, and "Gabby" Hayes, Buzzy Henry, Linda Hayes and Addison Richards give versatile support.

Production.—The story introduces good and bad women as well as men, and its wide variety of characters helps to cloak its many familiar twists. So does its fast action. Its tuneful and appropriate musical items, picturesque scenery and exciting climax are other agreeable attributes. The whole show, further enhanced by photography, is first-rate Western, and is certain of juvenile approbation.

Points of Appeal.—Actionful tale, hard riding and fighting, popular comedy relief, tuneful songs, picturesque scenery, and star values.

REISSUES
Bolero

Paramount. American (A). Directed by Wesley Ruggles. Featuring George Raft, Carole Lombard and Sally Rand. 7,385 feet. Release not fixed.

CONFIDENT that he has dancing ability above the average, George Raft, as Raoul, a Belgian-born miner in America, makes his bow at a cheap vaudeville hall and gets the bird. Later he finds his name in lights in Paris, but on the opening night war is declared. Then romance really hits him, but five years of war leaves him a physical wreck through gas. Despite medical warning, he dances again and dies at the end of his performance.

Brilliant staging with a lavishness seldom seen in any film. First reviewed in KINE, March 15, 1934.

Road to Singapore

Paramount. American (U). Directed by Victor Schertzinger. Featuring Bing Crosby, Dorothy Lamour and Bob Hope. 7,689 feet. Release not fixed.

HILARIOUS comedy of two irresponsible sailormen who leave Singapore to escape matrimony only to fall in with Dorothy Lamour, and they both fall in love with her. The complications can be imagined, but the screen provides many more. There is no dull moment, but there is good humour, resourceful fooling and tuneful song numbers by both Bing and Dorothy. Excellent light entertainment by a brilliant team. First reviewed in the KINE, May 9, 1940.

French Without Tears

Paramount. British (A). Directed by Anthony Asquith. Featuring Ray Milland, Elen Dreu and Roland Culver. 7,757 feet. Released September 6, 1943.

THE studious decorum of a private French cramming establishment goes overboard when the sister of the only American pupil arrives to spend a holiday. She makes love to all the students, sets the school buzzing with jealousy, and is altogether a mix of the most mischievous type. The resulting chaos is a riot of comedy, abounding in humorous situations and sparkling dialogue, with a climax astonishingly funny. Stars and direction provide everything necessary.

First reviewed in the KINE, October 26, 1939.

Quiet Wedding

Paramount. British (U). Directed by Anthony Asquith. Featuring Margaret Lockwood, Derek Farr and Marjorie Fielding. 7,200 feet. Released September 13, 1943.

THE very-much-in-love modern young couple yearn for a speedy, unobtrusive wedding, but county conventions require that the ceremony shall be the usual full-dress affair after protracted preliminaries and rehearsals. The play is an able commentary on our customs, affords much opportunity for many good laughs and a spot of eye-wiping, and one of the most humorous local court scenes ever embodied in a film. It is clever, human and refreshing. Reviewed originally in the KINE, January 30, 1941.

Man About Town

Paramount. American (A). Directed by Mark Sandrich. Featuring Jack Benny, Dorothy Lamour and Rochester. 7,592 feet. Release not fixed.

LAUGHTER-COMPELLING comedy with music, dancing and chorus ensemble dealing with the theatrical producer who tries jealously to gain the love of his leading lady. Jack Benny turns in an excellent performance only equalled by that of "Rochester" Eddie Anderson, whose dancing and gagging make him an outstanding feature of the picture.

With the support afforded by such top-line stars as Edward Arnold, Binnie Barnes, Betty Grable and Monty Woolley, this film, with no pretensions to a plot, carries an audience through 84 minutes of hearty amusement. Previously reviewed in KINE, July 13, 1939.

KINEMAS' FUNCTION IN THE STATE

Entertain Civic Chiefs

SOUTH and East Lanes Executive Committee has noted with satisfaction a much-increased interest in branch affairs since meetings had been held in different parts of the branch area. After the meeting at Leigh, on Friday, Coun. W. Woolstencroft, chairman, entertained the committee to luncheon.

SONG HITS BY VERA LYNN

Columbia Trade Show

Vera Lynn's latest film, "Rhythm Serenade" will be Trade shown by Columbia on Tuesday, July 27, at Studio One at 10.45 a.m.

Produced by Ben Henry, with George Formby associate producer, and with Gordon Wellesley directing, the film was given a most enthusiastic reception at a recent sneak preview.

A striking feature is said to be the especially good musical score of the picture, with song hits which ring the bell of audience appeal. Five of the outstanding numbers in this picture are "It Doesn't Cost a Dime," "So It Goes On," "I Love to Sing," "Bye and Bye," and "With All My Heart." The music publishers are confident that when they are released they will sweep the country.

The story—that of a girl war-worker with a happy penchant for helping lame dogs over stiles—is naturally developed, and the camera work is reported to be most commendable. Vera Lynn gives an outstanding performance, and is most ably supported by Peter Murray-Hill, Julien Mitchell, Charles Victor and those highly popular Northern comedians, Jimmy Jewell and Ben Warriss.

Exhibitors who well know the "name" value of the star are here promised "a voice in a million in a story for the millions."

MORE AID TO RUSSIA

The renewal of large-scale fighting in Russia coincides with the receipt by the Red Cross and St. John of requests from the Soviet for further large quantities of medical and surgical supplies. Medicines and equipment to the value of £3 millions have already been sent by the Red Cross. To help meet this expenditure the Red Cross Penny-a-Week Fund has given one-quarter of all contribution received since the beginning of the year, nearly £500,000, to Mrs. Churchill's Red Cross Aid to Russia Fund.

A further quantity of the "wonder drug," M. and B. 693 (Sulphapyridin), is among the supplies now asked for by the Soviet. It may be remembered that a million tablets of this invaluable drug were sent to Russia by the Red Cross within a few weeks of Russia's entry into the war. Penny-a-Week Fund contributors, of whom there are now more than 12 millions, may be interested to know that these tablets cost rather less than one penny each, so that every individual contribution to the fund may help materially to save a valuable life.

There were several guests, including the Mayor of Leigh, the Chairman of the Watch Committee, the Deputy Town Clerk, local Chief of Police, and representatives of film renting and other concerns.

Coun. WOOLSTENCROFT, in a cordial speech of welcome, spoke of the benefits that accrued from migratory branch meetings. It was a policy that might bring benefit to other branches, especially as opportunity was provided for exhibitors to make contact with local authorities and thus promote mutual understanding and respect.

Trade Economics

For the benefit of the visitors, the CHAIRMAN explained how the C.E.A. functioned and its Trade background. Buildings and apparatus for cinema exhibitions in this country represented capital of approximately £100,000,000; estimated number of employees was 100,000, and estimated wages £10,000,000 per annum. Patrons per annum numbered 1,250,000,000.

The complete picture of cinema activities was difficult to see. It spread like the outlets of a gigantic lake into innumerable rivers that ran down to the sea of our community life.

After a reference to the contacts which exhibitors had to maintain with the licensing and other bodies, Mr. McCracken made this gentle sally:—

"Meeting together on a social plane such as this, men have opportunities of reaching a better understanding of one another than when they meet within the precincts of those sacred walls that contain the familiar figure of the blind-folded lady holding a pair of scales, which, I think, would be improved by the presence of an inspector of weights and measures."

For the War Effort

As providers of entertainment there was one thing which exhibitors must always bear in mind. It was that when people wanted relaxation by way of indoor entertainment from their daily toil, they did not want education. Film biographies and the lives of great men were not universally popular as entertainment among the masses.

The Child Problem

The MAYOR OF LEIGH (Coun. W. Kearney), after some flattering references to the cinema, suggested that exhibitors might do something to discourage the attendance of children at cinemas when they ought to be in school. There was too much of that.

Juvenile delinquency was another matter, but in his opinion this was unconnected with the attendance of children at cinemas. He thanked the Kinema Trade for its ready response to charity appeals.

Police Supt. McCARDY commended the cinema for the important place it had won in the life of the community. It provided great entertainment. He echoed the words of the man who said "Thank God for the cinemas."

E. H. EDWARDS (director of Leigh Hippodrome), who professionally is the general manager of a big passenger transport undertaking, confessed to having learned a lot from the newsreels.

One of the things which he could not understand was why an exhibitor, in order to secure a big picture, had to take several mediocre ones. In the old days, bad turns got "the bird" and bad things thrown at them.

"Why doesn't someone throw something at bad pictures?" he added, amid laughter.

Other speeches, mainly complimentary to Coun. W. Woolstencroft, were made.

Beetles destroy food stocks



Coleoptera (or to give them their common name: beetles) are by far the most numerous species of insect pest found where food is stored.

They infest cinemas, canteens, restaurants, and large centrally-heated buildings to an alarming extent: and cause colossal damage to flour, meals, cereals, dried fruits, and all kinds of food products. Both the adult insect and larvae are destructive.

The vast amount of food rendered unfit for human consumption calls for immediate remedy: and the loss of prestige and goodwill to firms supplying infested products is surely a matter of grave concern.

The Pest-Control Service operated by Chelsea Insecticides, Ltd., has made a special study of the problem of the beetle: and also effectively deals with infestations of cockroaches, crickets and steam-flies.

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★ Jimmie Jewell & Ben Warriss

Story by Marjorie Deans

Screen play by Basil Woon & Marjorie Deans

with contributions by

★ *Margaret Kennedy & Edward Druhurst*

★ *Produced by BEN HENRY, Associate Producer — GEORGE FORMBY*

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Kinematograph STUDIO

MONOPOLY HALTED

Studio Free Trade and Stabilisation

By P. L. MANNOCK

FOR the second time in the chequered record of British film production, the Board of Trade has, as part of Government policy, stepped in with a momentous decision the like of which has never been applied to any other commercial enterprise. Sixteen years ago the introduction of the first Films Act established a compulsory quota of British pictures for every showman, which, after stimulating (excessively at first) the promotion of picture-making, remains as a safeguard against extinction to this day. Last week Mr. Dalton made it clear that it was the Government's resolve to stem any tendency to a monopoly—but this time a British, not an American one.

As in 1927, this Government move has followed considerable agitation on the part of the interests likely to be affected. But the main difference is that whereas then the remedy was carried through by Parliament in the regular form of a Bill, to-day the President of the Board of Trade is armed with the war-time authority, far more summary, of the Emergency Powers Act. This weapon has been kept sheathed; the issue has been settled by agreement.

ON the manner of its culmination, the sincerest congratulations are equally due to Mr. Dalton's tackling of it on a personal basis and to J. Arthur Rank's wise and wholehearted acceptance of the position. There can be little doubt that the decision of the Government is one which will receive general endorsement and approval—far more than the much more controversial issues of 1927 received; and Parliament, in its greater preoccupations, has been spared the need for giving up any part of its congested time.

The British studio side is only one section of the industry concerned with the possibilities of monopoly. Though it is insignificant as regards the employees and staff involved, however, it is of very vital importance as regards the product; and it is quite evident that, as in 1927, Whitehall realises that making British pictures is a great deal more than supplying lengths of celluloid to be gradually worn out in projection boxes.

The film is an expression of national ideas in a medium so costly that the means of manufacture are in few enough hands at the best of times; and a reasonable vigilance over their control should specially guard against their becoming fewer.

THE whole issue, it should be emphasised, is an abstract and not a personal one. Mr. Rank's own character and ideals may make it unlikely that he would abuse any monopolistic power; but that very fact should be a reminder that such power may not always remain in his comparatively benevolent hands.

It is also to be borne in mind that the Government's intervention, in the words of the *Times*, is "certainly not incompatible with the desire to fortify to good purpose the position of the British film industry." All that has happened is that apparently the time has come to draw a delicate line between "rationalisation" and monopoly.

IF peace comes in the next year or two, few new studio floors will be built for some time. But many will be released from war occupation, and the risks of monopoly further reduced.

In the meantime, however, I advocate a time-limit for subjects. The merit of pictures is seldom commensurate with the months spent on the floor; and those who protest they need thirteen weeks for a picture that could be made in five should give way to their more economical and businesslike competitors for space.



Elsie and Doris Waters start another of the popular "Gert and Daisy" series for Butchers, under the direction of Herbert Mason.

BUTCHERS BUSY AT RIVERSIDE

A crowded schedule is being lined up at Riverside Studios, Hammersmith, by F. W. Baker, of Butchers.

Within the next few days "Somewhere in Civvies," with Frank Randle, George Doonan and Suzette Tarri, will be ready for the cutting rooms, and Director Maclean Rogers will hand over the stages to Herbert Mason, who is directing the next Butcher Empire Production.

This will be another of Butcher's famous "Gert and Daisy" series, and again the famous sisters, Elsie and Doris Waters, will play the rôles that have won them so much screen popularity. Herbert Mason has had lengthy experience of production of this type of comedy and predicts that with the exceptionally fine script and the resources Butchers are placing at his disposal the new "Gert and Daisy" adventures will eclipse the previous pictures in this story in novelty and hilarity.

In the meantime Butcher's scenario department is working on scripts for yet further productions scheduled to take the floor immediately Mason and the Waters sisters vacate it.

R.A.F. Epic of Greece

SOSKIN PREPARING FAMOUS NOVEL

THE full support and co-operation of the Greek Government has been assured for Paul Soskin's new production "Signed With Their Honour."

Extensive research is being carried on to ensure that the unusual Greek setting is painted in accurately to the last detail. Models are already in process of construction. Location shooting will take place both in North Africa and Britain; interiors to be filmed at Denham.

Members of the Greek Forces in Britain will appear in the many big-scale scenes that provide much of the colourful atmosphere and incidental drama.

Against the rarely depicted setting of Greece, there stands out the story of the love of two young people of different worlds: John Quayle, the fighter pilot, signifying the forward-gazing youth of Britain, and Helen, the Greek girl, whose fine character symbolises the great heart of the earth's oldest democracy.

The book "Signed With Their Honour," by James Aldridge, has been universally praised.

"HENRY V."

Palace Interiors at Denham

Laurence Evans, Production Manager on the Two Cities-Laurence Olivier production "Henry V" which is being made in Technicolor with Laurence Olivier starring and directing, Dallas Bower, Associate Producer, is back from Eire, where the Agincourt sequences were shot, and is now permanently at Denham Studios. Meanwhile, a remarkable set of the French King's Palace is in course of construction at Denham.

Two Cities Loss

Two Cities Films have lost a much respected collaborator in Dario Coen, who died suddenly from heart failure last week. Mr. Coen, who was in charge of all accounts for Two Cities Films, was the father of Guido Coen, personal assistant to Del Giudice, managing director of Two Cities.

July 22, 1941

A VICTORIAN NIGHT-CLUB FRACAS

ANGRY, hot-blooded aspects of the saucy seventies are being filmed at Shepherd's Bush where Anthony Asquith is in his 7th week on Gainsborough's "Fanny Gaslight." Edward Black producing and Maurice Ostrer in charge of production.

At Evan's Copper Rooms, flashy night rendezvous of Victorian after-theatre crowds, William James Mason gets a smash on the jaw from hero Stewart Granger when he molests heroine Phyllis Calvert. The 91-year-old film extra, Charles Wilson, testified to the accuracy of the Supper Room setting. He took up his old position at the long bar and said it hadn't changed since he was there in 1875.

In a drab Parisian dressing-room Mason discovers Granger and Phyllis Calvert, holidaying in Paris and visiting Jean Kent, their old actress friend. He flings wine in Granger's face and challenges him to a duel which is planned as an impressive pictorial climax. Cyril Hartman, period adviser, is ensuring the following of correct French duel procedure of the 1870's. Asquith has taken his unit into the Hertfordshire countryside, there, with coaches, seconds, waters of water, towels, pistols, matches and doctors, he is staging the last stand of James Mason versus Stewart Granger. Guy le Jeune is playing a doctor, with Guy Gymas as Directeur du Comitat and Victor Beaumont as one of the seconds.

For Those in Peril

Already, in the two weeks that Michael Balcon has been filming "For Those in Peril," Richard Hillary's story of Air Sea Rescue, the rescues have been effected by the service unit with whom director Charles Crichton and his staff of technicians are working on location.

Their incorporation in the film will heighten the realism of a story whose authenticity is already assured by the whole-hearted co-operation of the R.A.F. and naval authorities—a co-operation which, writes director Charles Crichton in a despatch to Balcon, enabling him to film with complete accuracy life in the Air Sea Rescue.

Scenes shot during the current week include close-ups of crash boats with guns blazing at the enemy. In addition many "domestic" shots have been secured which give an interesting glimpse of the daily routine of the Air Sea Rescue men.

Atlantic Perils

The current week's filming on "San Demetrio," London, has taken place entirely on a set of the battered tanker. Most dramatic of the shots secured shows Ralph Michael, Barry Letts and Duncan McIntyre fighting to keep their ship on her homeward course in the teeth of an Atlantic gale. The scene is a grim one in a film that counts with grim realism the true story of the tanker "San Demetrio."

Villagers Aid Production

"THE TAWNY PIPIT"

A VISIT last week to the unit on the Two Cities-Bernard Mills production, "The Tawny Pipit," on location in the lovely Cotswold country, confirms how well ahead shooting is, despite weather conditions.

Lower Slaughter, where some of the major sequences have been shot, is a delightful sleepy old village through which runs a clear, shallow stream. It is flanked by grey stone cottages, an ancient village hall which the unit have found invaluable. The villagers themselves have helped to make this film. From the Lady of the Manor, who has granted many facilities, old Farmer Gibbard, who loaned his livestock and turned a room in his own farmhouse into an office for Production Manager Herbert Smith and his staff, to 72-year-old Mrs. Williams, who has a small but important rôle in the film, and has been guide and friend to the unit. And a great deal of credit is due to Production Manager Herbert Smith and his entire unit for the manner in which they have adapted themselves to the local conditions.

"SILVER DARLINGS"

Holyrood Production Progress

Karl Grune and Clarence Elder, of Holyrood Productions, are back from Scotland, where they have been filming exteriors for "The Silver Darlings."

Present plans are that exteriors should be filmed up North for back projection plates and so forth, using the natives in these particular shots of the herring fleet and the burning of the crofters' homes. When these exteriors are completed, the unit will move into the studios for interiors, and then casting of the various rôles will be completed.

Finally, early in the New Year the actors and actresses appearing in the film will go up to Scotland for final sequences in the picture.

Drama and Comedy at Ealing

Shooting on the exteriors of Michael Balcon's psychological thriller, "The Half-Way House," which Basil Dearden is directing, was completed last Friday in Somerset—unit is now at Welwyn.

Comedy highlight of the week was a scene in which Alfred Drayton and Guy Middleton, as a couple of wise-cracking law-breakers lying low in an isolated inn, come to grief on an ancient bicycle which, even in its heyday, was plainly never intended to carry two! Drama was represented by a poignant scene in which Esmond Knight, as a brilliant

young pianist, is met at the inn by Glynis Johns—a Welsh girl who has mysteriously returned from the dead.

Philippa Hiatt, as a W.R.N.S. officer, with her fiancé, an Irish diplomat (Pat McGrath) are shown arriving at the inn. With them are Richard Bird—a young husband estranged from his wife (Valerie White)—and his little daughter, Sally Ann Howes. Further shots of Tom Walls, a bearded sea captain, and his wife (Mme. Francoise Rosay) also figure.

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Coward on Clapham Location

SHOOTING of exteriors on the Technicolor production of "This Happy Breed," the Noel Coward-Two Cities film, has already begun, but David Lean's efforts have been complicated by the vagaries of the weather. On the big lot at Denham a fair ground has been reproduced and extra players have been standing by with straw hats and hopeful expressions.

In the eminently respectable Clapham street chosen by David Lean I spent some time on Monday, where picturesque wedding comedy scenes were shot by Ronald Neame.

Robert Newton, Celia Johnson, Amy Veness, Kay Walsh, Merle Tottenham, Stanley Holloway, Guy Verney, John Blythe, Eileen Erskine and John Mills, all emerged in festive array to a white-ribbon car, and the fun was so comic that the mirth of local on-lookers threatened to be an impediment.

Mrs. Jessie Gray, who has lived in the house for 28 years, placed it at the unit's disposal, and police co-operation was complete. For Technicolor purposes, the hedge had to be sprayed with green, and the railings, removed as salvage, had, naturally, to be restored from the "prop" department. A bombed house nearby was used as a dressing-room.

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BACK FROM FLEETWOOD

HAVING expressed its deepest gratitude to Fleetwood for its friendly co-operation and unlimited facilities, the Columbia British unit working on "Bell-bottom George" returned to London last week-end.

A great variety of scenes were filmed by Marcel Varnel at Fleetwood. Mobile units took possession of the main streets where a car chase was staged. Formby is featured in a number of close-up scenes on various quays and docks. Armed with Admiralty passes the unit moved from one site to another, aided at all times by dockyard officials and men at work round the location. The Harbour Master even arranged for a trawler to pass through a swing bridge to heighten the suspense of a chase sequence.

For two days the unit was at sea—literally not figuratively. In the "Jinka," the Admiral's barge, loaned by the N.O.I.C. of Fleetwood, Varnel put to sea and though it was choppy Formby, still limping slightly after his accident in the speed boat, was able to enact all his scenes and convulsed the always-present spectators.

The unit is returning to the Gainsborough Studios to complete "Bell-bottom George" with back-projection scenes which will take about a week.



Margot Graham and Clive Brook in a scene from *THE SHIPBUILDERS* (British National)

"The Shipbuilders" Interiors

CLIVE BROOK, Margot Graham, Morland Graham, Gus McNaughton, Cyril Smith and Nell Ballantyne have been appearing in scenes for British National's "The Shipbuilders" at National Studios last week. A reproduction of a well-known Glasgow night club had been built by Wilfred Arnold, art director on the picture. Later in the week sequences were filmed in the nursery

of the son of the "Shipbuilder"—in this £130 worth of toys were used.

Oswald Mitchell is all ready to start work on Lucan and McShane's newest comedy, "Old Mother Riley, Overseas." Holmes Paul is art director on the film and already Morris Harvey, Stanelli, Fred Kitchen, junr., have been cast. Production starts on August 17.

Contrasts in Settings

"ENGLISH WITHOUT TEARS"

"ENGLISH Without Tears," the Two Cities-Anatole de Grunwald production, continues to make excellent progress at Denham Studios. This Sydney Box and William Sassoon production tells a gay story, and ripples along with double love interest. It is said to set a new standard in British pictures for sophisticated "drawing room" comedy.

Last week Harold French was working on a very beautiful set representing the dining-room and entrance hall of a luxurious London home. These sets are in the Adam period, and the walls of the dining-room were designed by art director Ward Richards and the Countess of Kenmare to give a Wedgwood effect.

A contrast to this elegant interior was that of a "pub" in Mayfair, where the local butler forgather, which was inspired by a hostelry that is in existence, achieved just the right "fine old tawny" atmosphere. Many attractive scenes will be played later when the Mayfair mansion turned into an Allied Club.

In Old Chicago (Tyrone Power and Alice Faye) 1938 . . . a year and a film few will forget. As victory approaches, don't forget—



Photo courtesy of Twentieth Century Fox.

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TRADE MOVE TO PRESERVE COPIES

Nottingham as Example

It really looks as though, driven by the dire necessity of taking care of every foot of film, the trade as a whole is tackling the problem of film mutilation against which the KINE. and the IDEAL have striven for years.

THE report of the C.E.A. Committee, printed in columns three and four on this page, shows that the Association is tackling the situation resolutely, and, if branches will only adopt the commendations made, mutilations ought to be greatly reduced.

NO renters this economy is supremely important, as with diminished supplies under the restriction of film stock plan enforced by the Government not a foot can be wasted. The K.R.S. has placed its views before the Board of Trade, and if it can be assured of the retention of trained personnel by renters to enable frequent examination of prints to be made a vast improvement could be carried out.

EVERTING to the C.E.A. plan, the success of what is known as the Nottingham experiment, in which exhibitors and projectionists operate a joint advisory committee is a recommendation for the extension of the scheme to numerous other cities. The C.E.A. itself recommends each branch to set up its own Care of Films Committee.

THE Nottingham Joint Committee desires above all that other areas, preferably C.E.A. areas, form a F.D.A.C. of their own. If they each confine themselves to their own C.E.A. area it will be possible to intercommunicate cases of damage occurring inside one's own area for the attention of the area concerned. Matters of inquiry should be addressed to the Secretary, C. B.

Kirk, Scala, Market Street, Nottingham.

TWO matters of more than ordinary interest will be considered at to-morrow's meeting of the Sheffield C.E.A. One is the scheme to employ mobile projectionists who will act as holiday reliefs, and in cases of illness of staff operators, and the other is the dispute with the N.A.T.K.E. with regard to the wages of part-time employees. A full attendance of members is expected.

PROJECTIONETTE Ellen Perry, of the Bristol Odeon projection staff, broadcast in the 9.55 a.m. programme on the Home Service on Wednesday morning, giving a talk about her job, which she described as entertaining while being entertained. Miss Perry, who is second at the theatre, gave a most interesting talk.

J. BENSON.

Continued from column 4

were damaging to the life of films and to leave a report with the manager or proprietor of the cinema concerned. This they have intimated they are prepared to do, provided they are not asked to submit a report made by their service engineers to anyone other than the proprietor or manager of the cinema. It should be emphasised that concerted steps to improve the life of the film by the elimination of damage during its exhibition is probably the most important immediate problem confronting the Trade.

COUN. F. G. W. CHAMBERLAIN pointed out that when he had run a committee, which included the renters, for the care of films there had been a decided improvement in their condition and it was some years before there was a serious complaint. If there were a combined committee in London with the renters all complaints analysed and such committees formed throughout the country the scheme would be more successful.

C.E.A. SUPPORTS LOCAL FILM COMMITTEES

TO TRACE PRINT MUTILATORS

A WARM commendation of the technical reports and articles appearing in the IDEAL KINEMA supplement to the KINE. was included in the report upon Greater Care in Handling Films, submitted by a C.E.A. committee to the General Council on Wednesday, July 14.

The paragraph containing this commendation runs as follows:—

Your Committee would also draw attention to the excellent technical reports which appear in the Technical Supplement of the KINEMATOGRAPH WEEKLY, and the view expressed that very often these excellent articles seldom get beyond the manager's desk. Your Committee would direct attention of members who subscribe to the KINEMATOGRAPH WEEKLY the desirability of passing on the Technical Supplement to their projection-room staff.

The Man-Power Obstacle

The report opens with a reference to the Northern Ireland scheme which requires for its operation a number of people with technical knowledge of projection. In order to cover the cinemas in this country at least fifty people would be regarded as inadequate, while at least one hundred would be desirable; it will thus be seen that it is no use contemplating a scheme which calls for additional man power in these numbers.

Discussions have taken place between the K.R.S., the Equipment Section of the Incorporated Association of Kinematograph Manufacturers, Ltd., and the C.E.A. to see what could be done as the subject is now becoming of the utmost importance, particularly to the later run exhibitors, in view of the lesser number of prints being made. As a result of discussions at the Board of Trade films are now being processed whereby a good deal of damage which occurred in the early runs is avoided.

Members of the K.R.S. are making arrangements to have a film back for overhaul every fifth week.

(It was reported to the K.R.S. Council at its meeting on Thursday last that renters had informed the Board of Trade that they would do all possible to take care of films, but that this

depended for success upon the retention of trained personnel to examine films.)

Education and Checking

In the absence of man-power for inspection, there appear to be two courses open. The first is educational, and it would be a recommendation to each Branch to set up a small "Care of Films Committee" and to arrange in conjunction with the N.A.T.K.E. that all the operators and other members of the operating box be called together for a lecture by a competent lecturer on all matters relative to projection and the care of the film, both through projection and rewinding and despatch.

The second point on which the committee could operate would be as a check. A good deal of the trouble arises on cross-overs, and when an attempt is made to trace who was responsible for the fault everyone concerned since the film left the renters' despatch department usually has a complete alibi. It must be obvious that if a film has been dealt with, say, on three cross-overs, if exhibitor No. 3 is in the habit of continually receiving bad copies and there are no complaints from exhibitors 1 and 2, the reasonable presumption is that the trouble occurred in cinema No. 2.

Branch Committees

Branch members should be advised that in future they can complain to the Branch "Care of Films Committee" which would be able to look into the matter on the spot. It is quite impossible to handle these cases centrally in London. When the committee had found that all was not well in the projection box of a particular cinema the proprietor should be informed and advised to take steps immediately to remedy the difficulty. If he fails to do so he is not only doing a disservice to subsequent exhibitors, but in view of the increasing value of copies of films as such, it will not be long before he finds himself postponed to a very late date with a very inferior copy by the renters, even if nothing worse happens.

Service Engineers to Aid

The C.E.A. has also invited the co-operation of the Equipment Section of the K.M.A. A number of their members have service engineers covering most of the cinemas in the country. They were asked whether they would instruct their service engineers, in the process of their inspection, to take note of defects in equipment and any other matters which they observed which

Continued in column 2

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by
THE SHOWMAN

A Feature Run Under the Auspices
of the

"Kine." Company of Showmen

HOW common it is for a kine. manager to specialise in one form of publicity to the exclusion of all other types. He discovers early in his career that he can make an impression with personal appearances or shop tie-ups, and for evermore continues to repeat the dose—to the eventual contempt of his public. The best, most effective showmen are those who stage a personal one week, follow it with an outstanding lobby display the next, then try a competition, special newspaper ads., a widespread series of shop-window displays, a street parade, front of the house decoration, a link with a municipal or national campaign, a stage presentation, an invitation pre-view, and in turn an example of all the many kinds of advertising open to them. In this way they keep the public guessing and on the lookout for their next stunt. It is far better than deadly repetition week after week.

Wealdstone Wiles

HAVING found that carefully concocted advertisement slides catch the attention of his patrons at the Wealdstone Odeon, Manager V. A. H. Crawley makes use of them whenever possible. For instance, he devised a trio to announce the coming of the Paramount film, "China," and the second feature, "When We Are Married," linking the two titles together cunningly. The first slide asked the question: "What did the boy say to the girl?" which was answered by the second with: "Do you want to see China When We Are Married?" The third slide gave date of screening and other details, and I am told that the amusing "conversation" was received at every house with either laughter or applause or both, and many patrons commented to Mr. Crawley on the neatness of the idea. For the RKO-Radio feature, "Flight for Freedom," his screen announced versically, with appropriate border decorations of a skyscape showing three stars and the moon: "On July 12 our patrons will spy three stars in the sky," the second slide naming Fred MacMurray, Herbert Marshall and Rosalind Russell, and identifying the film. Mr. Crawley also tied up this picture with the local book salvage drive by means of a vestibule display wherein patrons were asked to see the film and then

"Give your books to the boys who fly to fight for freedom." The Ministry of Supply helped with this campaign, which was also extended to the theatre's kiddies' club by offering four prizes of Savings stamps for the largest collections of books brought in. By this means 800 volumes were obtained.

Chelmsford's Witch

THE campaign for "I Married a Witch," at the Ritz (Odeon), Chelmsford, commenced three weeks prior to play date, when manager Francis Minde inaugurated a competition to find the Chelmsford Veronica Lake.

He first obtained the co-operation of the local Press, who published advance editorial to the effect that Chelmsford girls who could impersonate the lovely witch of "I Married a Witch" should submit their names to the manager of the Ritz. Following the trailer of the film, at each performance one of the Ritz usherettes was "spotted" across a blacked-out stage, walking in the approved Veronica Lake style and wearing the fascinating "peek-a-boo bang" hair-do. As soon as the applause had died down, manager Minde took the stage and announced details of the competition to be held on the following Wednesday during Chelmsford "Wings For Victory" Week.

On the big night, Squadron-Leader



Designed and created by V. A. H. Crawley in collaboration with the Ministry of Supply; the vestibule display at the Odeon, Wealdstone, when screening **FLIGHT FOR FREEDOM** (Paramount)

A. V. Gowers, D.F.C. (who took the salute at the "Wings For Victory" parade), Wing-Commander R. F. Aitken, A.F.C., and Reg. Thompson (editor, *Essex Chronicle*), helped the packed audience to judge the competition. The two airmen were given a terrific reception, and then stood in the wings as the six finalists from Great Baddow, Great Waltham, Broomfield, Rettendon and Chelmsford paraded across the stage, in the centre of which was a 7-ft. cut-out of Veronica Lake designed and constructed by assistant manager Edward Davis, and backed by a banner announcing the film.

Results were adjudicated by the applause of the audience, and after this had narrowed down the competition to Mrs. Abbot, of Great Baddow, and Miss Doreen O'Connor, of Rettendon, the judges awarded the first prize to Miss O'Connor. This was handed to her by Wing-Commander Aitken. Squadron-Leader Gowers then presented complimentary tickets for "I Married a Witch" to Mrs. Abbot.

The audience entered thoroughly into the fun, the whole affair proving an unqualified success.

Messrs. Minde and Davis "went strong" on their vestibule display, and tie-ups were arranged with two hair-dressers in Chelmsford, who gave window displays suggesting to the public that they adopt the Veronica Lake style, while the Chelmsford Public Library and

leading bookshops "ballyhooed" the fact that the film was adapted from W. Thorne Smith's "The Passionate Witch."

Opinions Requested

IN his vestibule display for "Yankee Doodle Dandy" at the Elite Theatre Middlesbrough, Manager F. Ridley got an interesting copy slant on the hands across-the-sea idea—(John Bull thanks Uncle Sam for Tanks, Planes, Ships, Guns and "Yankee Doodle Dandy")—and also set up a blackboard for patrons to write their opinions of the picture. The board was entirely inadequate in size to record all the eulogies which hundreds of appreciative patrons wanted to record.

Pleasure for Prisoners

ON July 10 a party of repatriated prisoners of war spent the afternoon at the Regal Theatre (Odeon), Colchester. Their visit had been arranged through the auspices of the Mayoress of Colchester. They spent a pleasant afternoon and stayed awhile after the show, chatting of their experiences. The missed their "pictures" during the enforced absence, and expressed the opinion that the show was as good as ever.

Relief Manager C. F. Raper saw to the comfort of his guests and was accorded



Successful foyer exploitation at the Elite, Middlesbrough, by F. Ridley, for **YANKEE DOODLE DANDY** (Warner)

SHOWMANSHIP IN WAR TIME

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July 22, 194

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Trade Mark

Thanks of all those connected with the afternoon's pleasure.

Publicity by Salvage

WITH the showing of "Squadron Leader X" at the Ritz, Bradford, manager S. R. Roney enclosed a photograph showing lobby display of R.A.F. aircraft, Mae Wests, and wheel from a Wellington bomber, exhibits which were collected from the salvage department of the Bradford Corporation, and used in conjunction with a special rubber salvage drive organised by the corporation.

In addition to this display, a detachment of the A.T.C. marched down to the theatre on the opening night with the full band and were reviewed by an Air Force Wing Commander. This broke into the Bradford Telegraph and Argus on the Tuesday morning and it was given a prominent space. The band of the Air Training Cadets appeared on the stage during the week as a prologue to the picture followed by an appeal for recruits. In the foyer, in charge of an officer and sergeant cadet, were displayed a new pattern Browning gun, several valuable R.A.F. instruments, and their uses were described. Six special tie-ups in shops were arranged and a series of teaser advertisements in the paper were made to round off an all-round publicity effort.

Unfortunately the photograph does not lend itself to reproduction.

Paper and Paint

WHEN in the Woolwich Odeon recently I was interested to see that A. P. Fitzpatrick was using mirrors and walls in the vestibule and circle lounge to advertise coming films. For "We Dive at Dawn" (G.F.D.) he had a cut-out of a submarine cruising on a placid sea pasted on the side of the stairs, where stalls patrons in particular and those mounting the stairs as well could see it. Upstairs there was a mirror advert. for "Black Swan" (20th-Fox), consisting of a few cuttings from posters, etc., with art work added to complete an interesting effect.

Two-sided

I NOTICED an interesting publicity device outside the Kilburn State recently. Hanging from the front of the canopy just over the heads of passers-by was an oblong board, on the front of which were given particulars of the current week's programme. On the back of this was a similar advance notice of next week's bill. This would be seen by patrons leaving the theatre. No doubt this board is reversed each week, so that it always indicates from the front what is now showing and from the back (to departing patrons) what is in store for them. A neat and economical device.

Innocents and Innocence

GRAND publicity was obtained for "Cargo of Innocents" by Reynolds Roberts, Regal, Kingston-on-Thames (A.B.C.), and at the same time affording help to the Merchant Service Fund. Three art posters were placed in the vestibule, bearing respectively a stork, enlarged heads of the three main stars (Robert Taylor, Charles Laughton and Brian Donlevy), and a reproduction of a bouncing baby.

The first offered a silver christening-cup to the first baby born in Kingston nearest to the first time of screening, inviting notifications to be made by telegram. The second was, of course, pure exploitation for the feature film, but the third invited all mothers to send in photographs of their children who looked a "Cargo of Innocence," each photo to be accompanied by a 1s. entry fee, which in turn went to swell the Merchant Service Fund. The Mayor, Sir Edward Scarles, O.B.E., chose the winners, who were presented with War Savings Certificates.

An Old-timer

I KNEW that James Beresford, A.B.C. circuit supervisor for N.W. London, had enjoyed long experience in the entertainment world, but I did not realise until I met him recently just how extensive and colourful his experiences had been, although a glance back at our archives of April, 1936, contains a



Selling centre at the Theatre Royal, Bognor, where £3,877 was raised during Wings Week, additional to the £163 10s. resulting from a competition arranged by the management. Photograph shows Manager T. W. Berry (left) and H. T. A. Philpot, Managing Director

hint of them. He has been in pictures about 20 years, but spent a considerable period before that touring with almost every kind of show. He was with Karno and, of course, met the two Chaplins and Stan Laurel; has visited almost every part of the world (he spent a year in Berlin and was at one time connected with the Folies Bergère, Paris); and has met and managed most of the best-known stars of variety. About 1907 he opened the first "animated picture" hall in Oxford Street, a version of Hale's Tours called "Flying Without Danger," in which, while an aerial film was screened, the seats were oscillated to give the impression of flight. Later, he opened A.B.C.'s first new theatre, the Wandsworth Savoy. "Jimmy," as he is known to all his many friends, has indulged in all kinds of showmanship and exploitation in his time (he gave me a hint of several neat dodges which fetched in the crowds) and holds the view that kinema exhibitors will have to be very alert to beat the skill in advertisement of the old-time circus showmen, who knew their job inside out.

From Solid to Liquid

I AM told that, as ices are officially banned, the Odeon circuit are trying to appease patrons' appetites by selling soft drinks in their theatres. The available supply is very limited, but it is better than nothing and is meeting with considerable appreciation wherever tried.

Making Good Citizens

THE Crosby branch of the Odeon Club for boys and girls at the Plaza Kinema has been opened by the Borough Mayor, who was accompanied by prominent members of public bodies and local organisations for pre-Service youth movements. In a telegram read by Manager Dawson, J. Arthur Rank, chairman of the Odeon National Clubs, regretted his inability to be present and conveyed his best wishes for the new club.

The Mayor warmly commended the movement in fostering the welfare of young people and trusted that the club would flourish and be well supported.

It was announced that applications for membership had been so great that the supply of membership cards had run out.

Give 'em Rope

WHAT can a showman do with a film like "Hangmen Also Die" (U.A.)? It is a sombre drama, and the title is almost macabre. Those with a turn for the sensational would perhaps have set up a gibbet over the theatre frontage (if the authorities had not objected), but it is doubtful whether the public would have appreciated this treatment. F. W. Salter neatly got round the problem at

the Paladium, Palmers Green, by taking a length of old rope and bending it to form the title of the picture. Fixed thus, it was hung over the entrance to the hall. Neat but not gruesome!

Astoriart

THERE were two large, well-executed displays in the fountain court of the Brixton Astoria when I called there recently, and manager Edward Ball showed them to me with justifiable pride. On one side was a neat advert. for the G.F.D. saga of "Colonel Blimp" three photo-enlargements of the features of the stars of the picture, with a gigantic replica of the Victoria Cross on an art panel giving brief details of the films. On the other side was an even more dramatic piece of work, showing a mysterious figure pointing a revolver at a wall-notice containing the names of the chief players in "Background to Danger." A magnified head of George Raft in a top corner completed a fine piece of work.

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says

Waking Up

THERE are signs that the long sleep into which the circuits had (with honourable exceptions) fallen and remained for so long is at last passing away. The exploitation of films is being encouraged (to the disgust of the more comatose managers), and (writes one of our timid representatives) twice within a week or two I have been greeted with *bonhomie* by a circuit supervisor—a thing hitherto unknown. There must be a reason for all this. Can it be that the unflagging efforts in publicity of the younger chains has stirred the others to retaliation, or are the renters behind it all with their prize competitions for bright stunts? Or may it, perhaps, be ascribed in the end to the democratic labours of the Cinema Managers' Union? Who knows! Anyway, it is all to the good of the business. If we are to see once again houses competing against each other for the patronage of their local publics it is bound to stimulate interest in the cinema and lead to extra patronage—good though revenue may have been in the recent past. Some day the war boom in entertainment will decline and then the exhibitors who have accumulated the greatest goodwill and fixed their enterprises most firmly in the minds of the public will reap the benefit.

Lese Majeste

A CIRCUIT supervisor told this story against himself recently as an example of the appallingly low calibre of modern attendants. When he entered one of the halls for which he is responsible the usherette at the door yelled out at him: "Tickets!" Supervisors of his circuit are equipped by their head office with a small metal emblem which serves as proof of identity and authority. This the narrator carries on his key-ring, and he produced it and showed it to the girl. She merely repeated: "I said 'Tickets!'" The supervisor quietly said: "Well, isn't that a ticket?" The girl looked at him witheringly, then

called across the foyer to a male attendant. "Here! There's a bloke here trying to be funny." The supervisor realised that something must be done, so he asked the girl whether her manager had never told her that the metal plaque was a sign of his rank. "I'm the supervisor of this theatre," he added. The girl was far from being abashed. Her retort was: "Then why the hell didn't yer say so at first?" What can one do with that type of worker?

Help for the Overworked

I HEARD a novel suggestion the other day from the harried manager of a suburban cinema who has to keep the hall running with the minimum of assistance. When I inquired whether he had an assistant he answered: "No. Not even a full-time secretary. I have a girl who helps a bit with the correspondence, but she is also the chief cashier and that takes up most of her time. Every manager of a large hall ought to have a secretary, and some of them need an assistant manager as well. Houses with 2,000 seats ought to have an assistant manager, and halls with 1,700 seats ought to have a secretary-chief cashier to assist the manager with all his paper work." This seems reasonable enough, and I understand that it may be put forward officially to the heads of the business. Meanwhile, I note that many halls on one of the circuits are blessed with both a secretary and an assistant manager. If some can do it, why not others?

Training 'em

THE old method of introducing a newcomer to the management of a cinema was to place him under the guidance of an experienced manager, who was supposed to teach him the routine and instil into him proper doses of initiative, loyalty, astuteness, cleanliness, alertness, staff-control, handling of crowds, psychology, tact and all the other qualities which go to make a successful manager. While this often worked well (if the human material was satisfactory) there were many instances in which the poor novice was left more or less to himself to pick up what information and experience he could. Nor was any serious effort made to weed out the misfits and duds. The Odeon circuit initiated a new system some time ago and it seems to be working reasonably well. New entrants are now known as trainees and are put through a proper period of training, at the end of which they are given a thorough test. Those who fail are not passed out as assistant managers. For the first month the tyro is grounded in office routine; for the second month he studies house-front problems—management of queues, dress, deportment, dealing with complaints, etc.; during the last week of the third month he serves in the projection room, picking up a modicum of technical knowledge. If after all this he satisfies his examiners he is classified as an assistant manager and can be relied upon not to let the company down in emergency. Cinema management has for too long been regarded as a job which anyone could take up without previous experience, whereas, it is, in



Vestibule display arranged by manager Francis Minde and his assistant Edward Davis at the Ritz (Odeon) Chelmsford for *I MARRIED A WITCH* (United Artists)

fact, a highly complicated and technical business calling for qualities not to be expected in many other walks of life. It is all to the good, therefore, that the recruit from other industries should be shown the essentials before he is let loose in a house of his own.

Decay

HOW distressing it is to see a once-beautiful building going to seed. I had this unpleasant experience the other day when visiting a hall lately vacated by a manager who apparently had ceased to take a proper interest in its maintenance—or who, maybe, could not induce his head office to spare the money, paint and labour necessary to keep the place in presentable condition. The rough-cast walls were peeling in places, the sprayed paint badly needed retouching, metal-work on the front was rusty, bent and sometimes missing, druggist looked as if it had not been cleaned for months, and the final letter S in the sign "Stalls" over the entrance to the lower floor of the house had disappeared, leaving the casual observer with the impression that only one seat remained on the ground level of the auditorium.

The new manager told me that he had done much to brighten the place since he took over and hoped to do yet more, so if my sad impression was, in fact, of a "brighter" cinema, how disreputable it must have been at the change-over! Times are hard; paint and labour are not easy to find, and official sanction for their use must be sought, but it can be done, and even at the worst, metal-work need not be allowed to peel, grow rusty and look like something intended for the local salvage drive.

Another Reopening

THE Broadway Theatre, Deptford, reopened recently after having been closed for more than two years. Formerly it was a Clavering and Rose hall; now it is controlled by Courtwood Cinemas, Ltd.—part (we understand) of the growing Mayfair circuit. The theatre is under the management of Stanley R. Richmond, a veteran from the legitimate stage—although he has also been in the film business for over 23 years. Mr. Richmond, who has two sons in the cinema business and a daughter on the stage, used to appear under the stage name of "Stanley Mayville," and is unusual in being also a maker and manipulator of marionettes, a dying or dead art. His first connection with films was on the renting side, but he has had many years of management in the North. He was particularly interested to find in the building a framed souvenir programme, printed on silk, of a performance by the late Madame Sarah Bernhardt in "La Dame Aux Camilias" in 1898, with an advance notice of the coming of Sir Henry Irving in another classic play.

This historic relic used to hang in the office of former managers, and it shows the distinguished past of this old house.

Confusion

I SUPPOSE it cannot be helped, but to the outsider the occasional strange similarity of film titles must seem both unnecessary and confusing. Recently we have had in close succession "Silver Queen" and "Silver Fleet," two pictures with one title word in common and nothing else. Earlier I noticed a wave of "Great" pictures from which the Orson Welles production, "Magnificent Ambersons" seemed a welcome relief. Another recent similarity was "I Married an Angel" and "I Married a Witch." Can't someone call into being a central authority which will oversee titles and do something to avoid this kind of overlapping and similarity? It would be a great help both to the Trade and public if titles of less likeness could be arranged somehow.

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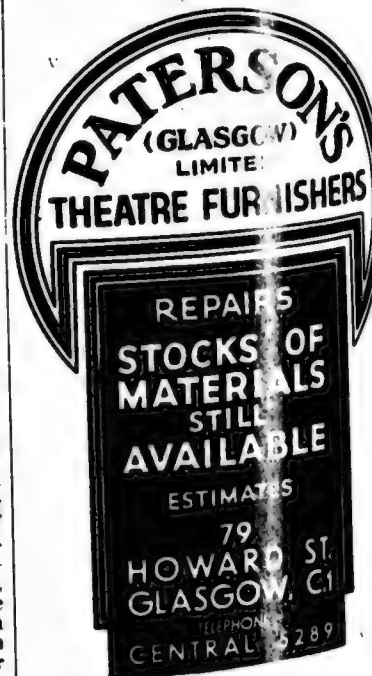
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July 22, 1943



RELEASES FOR AUGUST 9 AND AUGUST 16

Compiled by A. W. OWEN

Releases for August 9 "THE MORE THE MERRIER" (Columbia)

CERT. U. Length, 9,365 ft. Reg. No. F.6468. Reviewed in KINE. July 8, 1943.

STARS.—Jean Arthur, Joel McCrea, Charles Coburn.

ATMOSPHERE.—Romantic comedy in war time Washington settings, telling how a knowing old man straightens out a working girl's complicated love life.

ORGAN.—"Merry Wives of Windsor" Overture, Nicolai (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia DX.819 by the New Queen's Hall Symphony Orchestra.

"MAN OF COURAGE" (Pathé)

CERT. A. Length, 5,966 ft. Reg. No. F.—. Reviewed in KINE. June 10, 1943.

STARS.—Barton MacLane, Charlotte Wynters.

ATMOSPHERE.—Gangster melodrama concerning a district attorney who gets elected State Governor at the expense of a woman framed by political renegades, but repairs the wrong later.

ORGAN.—"Melodie Passionnée," Tapp (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth BC.1094 by the Regent Classic Orchestra.

"PRESENTING LILY MARS" (M-G-M)

CERT. U. Length, 9,319 ft. Reg. No. F.6453. Reviewed in KINE. June 17, 1943.

STARS.—Judy Garland, Van Heflin.

ATMOSPHERE.—Romantic comedy-drama, adapted from Booth Tarkington's novel of a small town girl's crashing into the show business.

ORGAN.—"Vanity Fair" Overture, Fletcher (Hawkes), with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on Bossey-Hawkes B.H.1907 by the Regent Concert Orchestra.

Releases for August 16

"THEY GOT ME COVERED" (RKO-Radio)

CERT. A. Length, 8,422 ft. Reg. No. F.6383. Reviewed in KINE. May 13, 1943.

STARS.—Bob Hope, Dorothy Lamour.

ATMOSPHERE.—Crazy espionage romantic extravaganza concerning the misadventures of a newspaperman while trying to wipe out a black mark.

ORGAN.—"Slavonic Rhapsody," Friedmann (Hawkes), with adaptation from the orchestra piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2702 by Symphony Orchestra.

"ABOVE SUSPICION" (M-G-M)

CERT. A. Length, 8,144 ft. Reg. No. F.6492. Reviewed in KINE. July 1, 1943.

STARS.—Joan Crawford, Fred McMurray.

ATMOSPHERE.—Romantic melodrama of

the breathless adventures of a young American professor and his bride while spending a Continental honeymoon as British secret agents.

ORGAN.—Valse "Mauresque," Coleridge Taylor (Ascherberg), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8379 by the New Light Symphony Orchestra.

"THE MOON IS DOWN" (20th Century-Fox)

CERT. A. Length, 8,134 ft. Reg. No. F.6385. Reviewed in KINE. May 26, 1943.

STARS.—Sir Cedric Hardwicke, Dorris Bowdon.

ATMOSPHERE.—Stern melodrama adapted from John Steinbeck's novel of occupied Norway, describing the psychological effect of invasion on both invader and invaded.

ORGAN.—"Concerto in A Minor," Grieg (1st movement excerpt), synchronised with orchestra-piano record Columbia 9446, and adapted from two-piano arrangement.

NON-SYNC.—As organ, recorded on Columbia D.X.547 by Quentin Maclean at organ and pianoforte.

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"HIT THE ICE" (G.F.D.)

CERT. U. Length, 7,424 ft. Reg. No. F.—. Reviewed in KINE. July 15, 1943.

STARS.—Abbott and Costello.

ATMOSPHERE.—Romantic comedy drama of a gentleman crook and his gang who plan to rob a bank, become fake hospital patients, waiters in an ice rink, and have many misadventures.

ORGAN.—"Allegro Deciso," from the "Water Music," Handel (Novello), with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on H.M.V. D.B.2529 by the Philadelphia Symphony Orchestra.

"AERIAL GUNNER" (Paramount)

CERT. A. Length, 6,760 ft. Reg. No. F.6452. Reviewed in KINE. June 10, 1943.

STARS.—Richard Arlen, Chester Morris.

ATMOSPHERE.—Aerial adventure triangle drama, describing the training of gunners and the hectic experiences of one air crew, combined with a serial-like romantic plot.

ORGAN.—"Spirit of Liberty" March, Bahlmann (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1077 by the London Concert Orchestra.

"THURSDAY'S CHILD" (Pathé)

CERT. U. Length, 7,363 ft. Reg. No. B.R./R.6270. Reviewed in KINE. April 1, 1943.

STARS.—Sally Ann Howes, Wilfrid Lawson.

ATMOSPHERE.—Psychological drama with a film studio background, telling of a young girl's sudden screen success.

ORGAN.—"Caprice de Nanette," Coleridge Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia D.X.651 by Sir Dan Godfrey and his orchestra.

THE GIFT OF SPOTTING TALENT

Now that talent-spotting competitions have found their way into numerous cinemas as a change from pictures and as a special attraction, the need for an experienced introducer of the various turns able to put the amateur performer at his (or her) ease and keep an audience interested and enthusiastic is urgent.

Many cinemas have engaged the services for a week of ex-Gunner Tony Gerrard, whose ability as a talent-spotter among aspiring entertainers has achieved a very large measure of success in a number of varied districts. He has staged 800 competitions of this character and claims to have handled half a

million competitors in the twenty years or so he has been working in this manner. He was a discoverer of talent long before Carroll Levis and Leonard Urry entered the field.

The usual plan adopted is to "play off" heats on Monday, Tuesday and Wednesday, arrange a semi-final on Thursday, a grand final on Friday, with personal appearance of all prize-winners at both houses on Saturday.

By this means a crescendo of interest is developed, culminating in the Saturday shows.

An announcement on another page gives fuller particulars of the Tony Gerrard competition service.

H. Robinson Cleaver's Variety in Music Interlude

"ROBBIE" CLEAVER is always assured of a warm welcome on his "Guest Organist" tours of the Granada cinemas, and even Harrow's somewhat superior afternoon audience sits up and applauds when the lift goes up, never mind afterwards. I like his screen photo flashed on to synchronise with his appearance at the console, and this little interlude is full of whimsical humour, contrasted music, and ends in a serious vein with an almost tense atmosphere caused entirely by clever organ registration, which transforms the titivating Wurlitzer into almost a cathedral organ and slides that are artistic and arresting.

The following excerpts are typical examples of the music played. The modern adaptation of the old "Anchor's Weighed," viz. "The Anchors Aweigh," written by a U.S. Naval Academy musician, was bright and breezy. Harry Steele's ever-popular "Knave of Diamonds," introduced with a personal note and played with a presto tempo and novelty registration, was good showmanship and the technique faultless.

Toselli's "Serenade," with some apt poetical stanzas written by the

organist, was followed by "Knees Up Mother Brown," and the audience, tempted to sing, were "left in the air" with somewhat hilarious effects duly commented upon from the console. There were other items, but the finale referred to above was Sullivan's "Lost Chord," embellished by a slide story of how it came to be written, excellent slides and carefully prepared musical presentation which, with a very good soprano record synchronisation for the last two verses, gave a chance of an arresting ensemble.

I can imagine the applause at a packed evening house, and this interlude well deserves this tribute. This organist is untiring, for he is (owing to shortage of players at this time) doubling this week with Greenford, where he is playing a personal request programme. I am sorry I could not go along to-day to hear it as he assures me that I should be very pleased indeed to hear how many *worth while* musical items are requested and how *few* dance items are even mentioned. It is a sign of the times and gives one hope that post-war musical taste will be greatly improved.

A. W. O.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
LONDON.					
Thur., July 22	10.30 a.m.	Cambridge	Escape to Danger	RKO-Radio	Eric Portman
" " 22	10.30 a.m.	Private Theatre	The Good Fellows	Paramount	Cecil Kellaway
" " 22	11 a.m. & 2.30 p.m.	Own Theatre	Before the Raid	M-G-M	M. of I. Featur
" " 22	10.45 a.m.	Rialto	Striptease Lady	United Artists	Barbara Stanw
" " 22	2.30 p.m.	Own Private Th.	Six Shorts	Columbia	Lubova Orlova
Fri., " 23	2.30 p.m.	Cambridge	Tanya	Butcher	Walter Huston
Mon., " 26	10 a.m.	Warner Theatre	Mission to Moscow	Warner	
" " 26	10.30 a.m.	Own Private Th.	Henry Plays Cupid	Paramount	Will Hay
Tues., " 27	2.30 p.m.	Cambridge	My Learned Friend	Ealing Distribution	Tommy Trinder
" " 27	11 a.m.	G.B. Theatre	Laugh It Off	Anglo-American	
" " 27	11 a.m.	G.B. Theatre	Paderewski	Anglo-American	Vera Lynn
" " 27	10.45 a.m.	Studio One	Rhythm Serenade	Columbia	
Wed., " 28	11 a.m.	G.B. Theatre	Under the Red Robe	Anglo-American	
BELFAST.					
Tues., July 27	10.45 a.m.	Classic	Hit the Ice	G.F.D.	Abbott and Costello
BIRMINGHAM.					
Tues., July 27	10.45 a.m.	Scala	Secret Motive	British Lion	John Abbott
" " 27	10.30 a.m.	Forum	Tanya	Butcher	Russian Cast
" " 27	10.30 a.m.	Futurist	The Good Fellows	Paramount	Cecil Kellaway
" " 27	10.30 a.m.	West End	Escape to Danger	RKO-Radio	Eric Portman
Wed., " 28	10.45 a.m.	Forum	My Learned Friend	Ealing Distribution	Will Hay
" " 28	10.30 a.m.	West End	The More the Merrier	Columbia	Jean Arthur
" " 28	10.30 a.m.	Scala	Before the Raid	M-G-M	
CARDIFF.					
Tues., July 27	10.30 a.m.	Olympia	Tahiti Honey	British Lion	Simone Simon
" " 27	10.45 a.m.	Park Hall	Crazy to Kill	M-G-M	Lionel Barrymore
" " 27	11 a.m.	Capitol	Tanya	Butcher	Russian Cast
" " 27	10.30 a.m.	Odeon	Escape to Danger	RKO-Radio	Eric Portman
" " 27	10.30 a.m.	Empire	The More the Merrier	Columbia	Jean Arthur
Wed., " 28	10.45 a.m.	Empire	Mantrap	British Lion	Henry Stephenson
" " 28	11 a.m.	Park Hall	The Good Fellows	Paramount	Cecil Kellaway
Fri., " 30	10.45 a.m.	Empire	Secret Motive	British Lion	John Abbott
" " 30	10.45 a.m.	Olympia	My Learned Friend	Ealing Distribution	Will Hay
" " 30	10.45 a.m.	Park Hall	Before the Raid	M-G-M	
GLASGOW.					
Tues., July 27	10.45 a.m.	Playhouse	Mantrap	British Lion	Henry Stephenson
" " 27	10.50 a.m.	Regal	Warn That Man	Pathe	Gordon Harker
" " 27	10.30 a.m.	La Scala	Escape to Danger	RKO-Radio	Eric Portman
Wed., " 28	10.45 a.m.	Playhouse	Secret Motive	British Lion	John Abbott
" " 28	10.45 a.m.	Regal	Tanya	Butcher	Russian Cast
" " 28	10.30 a.m.	Picture House	The More the Merrier	Columbia	Jean Arthur
" " 28	10.45 a.m.	Cosmo	Du Barry Was a Lady	M-G-M	Red Skelton
Thur., " 29	10.40 a.m.	Regal	My Learned Friend	Ealing Distribution	Will Hay
Fri., " 30	10.45 a.m.	Green's	Murder in Times Square	Columbia	Edmund Lowe
LEEDS.					
Tues., July 27	10.45 a.m.	Tower	Secret Motive	British Lion	John Abbott
" " 27	10.30 a.m.	Ritz	Queen of Broadway	Pathe	Rochelle Hudson
" " 27	10.45 a.m.	Scala	Tanya	Butcher	Russian Cast
Wed., " 28	10.30 a.m.	Scala	Escape to Danger	RKO-Radio	Eric Portman
Thur., " 29	10.30 a.m.	Ritz	Clancy Street Boys	Pathe	East Side Kids
" " 29	10.45 a.m.	Scala	Rhythm Serenade	Columbia	Vera Lynn
" " 29	10.30 a.m.	Tower	Hitler's Madman	M-G-M	John Carradine
Fri., " 30	10.40 a.m.	Ritz	My Learned Friend	Ealing Distribution	Will Hay
LIVERPOOL.					
Tues., July 27	11 a.m.	Majestic	Clancy Street Boys	Pathe	East Side Kids
" " 27	10.30 a.m.	Forum	Escape to Danger	RKO-Radio	Eric Portman
Wed., " 28	10.45 a.m.	Scala	Redhead from Manhattan	Columbia	Lupe Velez
Thur., " 29	10.45 a.m.	Forum	My Learned Friend	Ealing Distribution	Will Hay
" " 29	10.30 a.m.	Trocadero	The More the Merrier	Columbia	Jean Arthur
Fri., " 30	10.45 a.m.	Forum	Tanya	Butcher	Russian Cast
MANCHESTER.					
Tues., July 27	10.30 a.m.	Theatre Royal	Secret Motive	British Lion	John Abbott
" " 27	10.30 a.m.	Theatre Royal	Ridin' Down the Canyon	British Lion	Roy Rogers
" " 27	10.45 a.m.	Market Street	Clancy Street Boys	Pathe	East Side Kids
" " 27	10.45 a.m.	Gaumont	Tanya	Butcher	Russian Cast
" " 27	10.30 a.m.	Odeon	Escape to Danger	RKO-Radio	Eric Portman
Wed., " 28	10.45 a.m.	Gaumont	My Learned Friend	Ealing Distribution	Will Hay
Thur., " 29	10.45 a.m.	Gaumont	Rhythm Serenade	Columbia	Vera Lynn
Fri., " 30	10.30 a.m.	Gaumont	The More the Merrier	Columbia	Jean Arthur
NEWCASTLE.					
Tues., July 27	10.30 a.m.	Haymarket	Escape to Danger	RKO-Radio	Eric Portman
" " 27	10.45 a.m.	Essoldo	Tahiti Honey	British Lion	Simone Simon
" " 27	10.30 a.m.	Stoll's	Lady from Chungking	Pathe	Anna May Wong
" " 27	10.30 a.m.	Queen's	The More the Merrier	Columbia	Jean Arthur
Wed., " 28	10.45 a.m.	Queen's	My Learned Friend	Ealing Distribution	Will Hay
" " 28	10.30 a.m.	Essoldo	Murder in Times Square	Columbia	Edmund Lowe
Thur., " 29	10.30 a.m.	Haymarket	Mantrap	British Lion	Henry Stephenson
Fri., " 30	10.45 a.m.	Stoll's	Secret Motive	British Lion	John Abbott
" " 30	10.45 a.m.	Odeon	Tanya	Butcher	Russian Cast
" " 30	10.30 a.m.	Essoldo	Redhead from Manhattan	Columbia	Lupe Velez
" " 30	10.45 a.m.	Grainger	Du Barry was a Lady	M-G-M	Red Skelton
NOTTINGHAM.					
Tues., July 27	10.30 a.m.	Carlton	Escape to Danger	RKO-Radio	Eric Portman
" " 27	10.45 a.m.	Scala	Idaho	British Lion	Roy Rogers
" " 27	10.30 a.m.	Tower	Hitler's Madman	M-G-M	John Carradine
Thur., " 29	10.45 a.m.	Carlton	My Learned Friend	Ealing Distribution	Will Hay
Fri., " 30	10.45 a.m.	Scala	Tahiti Honey	British Lion	Simone Simon
SHEFFIELD.					
Tues., July 27	10.30 a.m.	Hippodrome	Escape to Danger	RKO-Radio	Eric Portman
" " 27	10.45 a.m.	Union Street	Mantrap	British Lion	Henry Stephenson
" " 27	10.30 a.m.	Cinema House	Reveille with Beverly	Columbia	Ann Miller
Wed., " 28	10.30 a.m.	Union Street	Clancy Street Boys	Pathe	East Side Kids
" " 28	10.30 a.m.	Regent	The Desperadoes	Columbia	Randolph Scott
Thur., " 29	10.30 a.m.	Cinema House	Lost Horizon	Columbia	Ronald Colman
Fri., " 30	10.45 a.m.	Union Street	Secret Motive	British Lion	John Abbott
" " 30	10.45 a.m.	Hippodrome	Tanya	Butcher	Russian Cast

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